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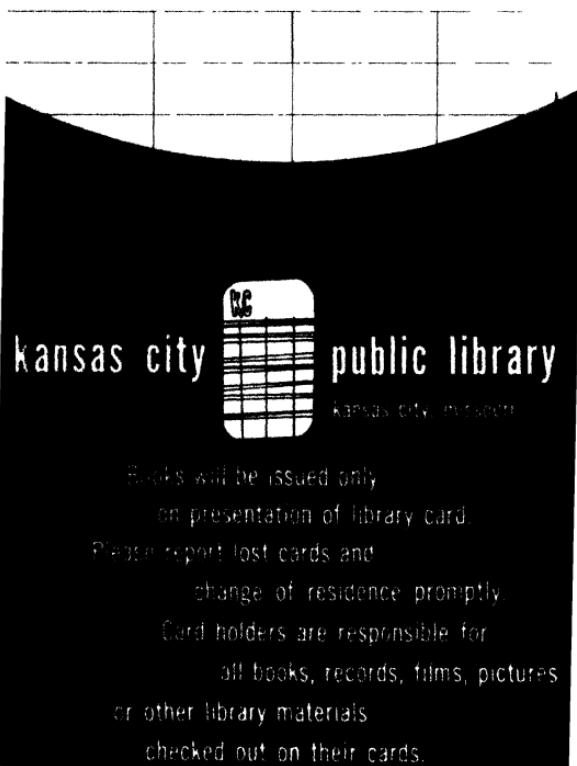
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The Brass band

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# The Brass Band

By

HAROLD C. HIND

L.R.A.M., A.R.C.M., L.T.C.L.

*With a Foreword*

By

WALTER REYNOLDS

to whom this book is respectfully dedicated in acknowledgment of  
his great work for the brass band movement

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## **FOREWORD**

By WALTER REYNOLDS

SHORTLY after Mr. Harold Hind began to take an active part in the Brass Band movement, I observed that he had two qualities which I have always admired, viz., enthusiasm and concentration, which, properly allied and balanced, carry a man a long way in any sphere of activity. These two traits are particularly in evidence in the production of this volume. I am not aware of any previous book dealing with the subject on such extensive lines, and it should go far towards satisfying a long-felt want. By supplementing this treatise with detailed study of the various instruments and practical experience, a great deal of the "technique" of brass band work will be mastered.

In this book, as in every literary work, there may be statements from which some readers may differ, but it is always interesting to read the opinions of others. Nevertheless, it will prove to be a store of useful information, an assembly together of ideas hitherto only found in detached articles in the various band papers, and as such it will prove to be a most valuable production.



## AUTHOR'S PREFACE

**T**HREE is no branch of musical activity that has received so little attention from a treatise point of view as that of the brass band. Although one or two books have been published on various matters connected with the subject, yet there has never appeared any volume which has made an attempt to cover the whole ground.

In order to fill the gap, the author humbly submits this book, which is intended for three classes of readers :—(1) The composer who is desirous of reading all he can on the subject with the object of scoring his works for a brass band ; (2) the bandmaster who wishes to enlarge his knowledge and (possibly) add to his qualifications ; and (3) the general reader interested in the brass band and its music.

To the first class of reader, parts one and two of the book may be specially useful, for therein will be found hints on the uses of the different instruments and instruction upon their correct employment in combination. The second class of reader may employ the whole book as a *vade mecum*, for the author has endeavoured to cover every branch of a bandmaster's work. (As a matter of fact, the writing of the book is the outcome of suggestions made to the author—while acting in an editorial capacity—that a comprehensive treatise on the subject should have a wide appeal.) The third class of reader may find much to interest him, for it is written by one who was formerly merely an interested spectator, but who is now keenly interested *within* the movement.

The author is conscious of the shortcomings of the book. Naturally, in order to compress the work within convenient limits, much has perforce had to be omitted ; a whole volume could be written on the subject of arranging, and the other sections could equally well occupy a volume each. Nevertheless the aim has been to include all *essential* information.

The best way to learn about the instruments themselves is to study each practically. This is not a difficult matter, for the similarity in fingering of all the valve instruments considerably simplifies matters, leaving only the trombones to be studied as a separate group.

In the same way the study of the subject of arranging can be considerably helped by obtaining as many brass band scores as possible, or, in the cases where no score is available, writing out a manuscript score from the parts, when the uses of each instrument become apparent.

Finally, in the management of a band, *experientia docet*, and no amount of book study can take the place of practical experience; yet, in this, as in the other two branches, the author feels that information which is the outcome of his own experience may benefit others.

Some of the chapters may contain information about which there is a difference of opinion. For instance, the actual beats in the conducting diagrams may differ from those used by some conductors, but those illustrated have the authority of being generally adopted in the conducting classes of various musical academies and colleges in London. Moreover, it must be borne in mind that much of what is written in these pages is submitted as a "recommendation" rather than as a "rule."

Therefore, conscious that much that could have been said has perforce to be left unsaid, the author submits the volume into the hands of his readers.

HAROLD C. HIND.

LONDON, W.1.

I wish to express my sincere thanks to my friend, Mr. Walter Reynolds, who has kindly written such an appreciative foreword, and who has made many valuable suggestions, which, coming from one who has had such a long experience as instrumentalist, conductor, and as Musical Director to the Parks Department of the London County Council, are prized very highly indeed. Also, I must place on record my indebtedness to two other friends, Mr. Samuel Cope and Mr. Denis Wright, their articles on brass band work having been a real inspiration to me.

H. C. H.

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## PART I.

# The Instruments, their Allocation and Characteristics.

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### CHAPTER I.

#### THE CONSTITUTION OF A BRASS BAND.

STRICTLY speaking, a brass band is a group of any number of instrumentalists all playing on brass instruments, but, in practice, the term "brass band" is usually applied to the standard combination of twenty-four players, with drums in addition. This standardisation has proved a great boon to the arranger for brass bands as he always knows the size of the musical combination for which he is writing.

There is no parallel in either the military band or orchestra, for, after the "engagement" band of twenty-five, the former may consist of additional instruments of any type, while the latter may exist as a small group of twenty players, as a concert orchestra of over a hundred, or as any number in between those limits. Thus a composer may write a work with a full symphony orchestra in view, thereby assuming that he will have at least fifteen first violins; he will score his work so that, under these conditions, perfect balance is assured; but when this same work is performed by an orchestra of fifty there will usually be almost the same number of wind instruments as in the larger combination, though the strings will have been reduced by over fifty per cent., resulting in a complete destruction of balance between strings and wind.

The arranger for a brass band is more fortunate. Not only will he know that the total of his forces will be constant, but also he will know perfectly what specific instruments will constitute that total.\* For instance, he knows that he will have two euphoniums and four basses, but what composer for orchestra can safely prophesy the strength of the corresponding section ('cellos and basses) in the orchestral force? Thus the brass band arranger will always write without hesitation for the band of twenty-four players, making use of "small notes" to ensure satisfactory balance in the comparatively rare cases of absence of important instruments.

#### The Treble Clef.

An unusual feature about brass band music is that the parts for all instruments, except one small group, are written in the treble clef. This is due to the fingering of all the instruments being identical, and has the great advantage of enabling players to transfer

---

\* This "fixing" of the constituent instruments of a brass band is due almost entirely to the contesting movement, the band of twenty-four players having become the standardised contesting band.

from one instrument to another without the necessity of learning another fingering.

The only exceptions are the trombones, the tenor variety being written sometimes in the tenor clef, while at other times they are in the treble clef. It is all a matter of the publishers' usual practice, but it does not daunt the players, for if they are used to the tenor clef and have parts written in the treble, they just "add two flats and imagine the part to have a tenor clef," whereas if they are used to the treble, they mentally alter any part in the tenor clef by "omitting two flats and reading it in the treble." This plan needs modification when accidentals are encountered, but the players soon get accustomed to that.

The bass trombone is always written in the bass clef. Some time ago the writer, in an article in a band paper, suggested that this instrument too should adopt the treble clef, so that a tenor trombone player could transfer to the bass trombone with very little delay. (Full details of the suggested method are given in Chapter IV.) Unfortunately musicians are slow to adopt new methods, even if it simplifies any difficulty, and much objection would be raised to this innovation, especially from orchestral and military musicians who would disagree with a bass instrument being written in the treble clef. But the writer's reply to his orchestral critics is: "What about the bass clarinet in the orchestra?" and to the military band critic: "What about the baritone or the lower saxophones?" And should any vocal enthusiast cavil, the reply is: "What about the tenor vocalist? His part is always written an octave higher in the treble clef." Whatever fault may be found with the suggestion, it at least has the merits of practicability and consistency, and now that brass bands play almost exclusively in the treble clef, why not take the remaining step and adopt the clef for the one remaining instrument?

### **The Instruments of the Band.**

The instruments found in the normal band of twenty-four players will be as follows:—

- One soprano cornet in E flat.
- Eight cornets in B flat.
- One flugel horn in B flat.
- Three tenor horns in E flat.
- Two baritones in B flat.
- Two euphoniums in B flat.
- Two tenor trombones in B flat.
- One bass trombone in G.
- Two basses in E flat.

Two basses in BB flat (the term "BB flat" is usually applied to this, the lowest member of the brass family).

The eight cornets in B flat are divided into four parts called respectively "Solo, repiano,\* second, third." There will be two

---

\* The word "repiano" has several different spellings but this is the one usually employed in the brass band world.

players on the second part, and one on repiano, but the remaining parts vary in different bands, some having four solo cornets and one third, while others have three solo cornets and two third cornets. The flugel horn usually plays the same part as the repiano cornet, unless otherwise directed. The three horns play in three distinct parts, the baritones in two, the euphoniums in one part only (except on rare occasions in modern arrangements), the trombones in three, and the basses, as a general rule, in unison or in octaves, except for special effects. Details of the employment of each group will be given in subsequent chapters.

Although there are thus fourteen or fifteen distinct parts in a brass band score, it must not be assumed that each of these parts is quite distinct from all other parts. On the contrary, several parts will be found to coincide (either completely or in outline) with other parts, although it is considered a sign of weakness to double one part with another for any great length of time, unless for the purpose of making some melody or counter-melody sufficiently prominent. For harmonic purposes it should be avoided.

Before proceeding to score any work for a brass band the arranger must know the compass and capabilities of the different instruments, for although the valve instruments all have the same fingering, yet their treatment differs very much according to their position in the band score. Accordingly the next few chapters will discuss the different instruments both individually and also as members of a class.

#### COMPASS OF ALL TREBLE CLEF INSTRUMENTS USUALLY EMPLOYED IN THE BRASS BAND.

Written notes in the treble clef

F	E	D
Bass (BB <sub>b</sub> )	Eb Bass (with three valves)	B <sub>b</sub>
Baritones	Tenor	Trombones & Euph.

Actual sounds produced

F	E	D
Bass (BB <sub>b</sub> )	Eb Bass (with three valves)	B <sub>b</sub>
Baritones	Tenor	Trombones & Euph.

Actual Sounds

F	E	D	C
Eb Saxhorns	Bb Cornets & Flugel	Eb Sop. Cornet	Full Band

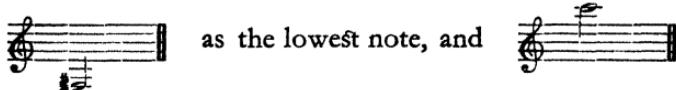
NOTE.—The bass trombone is not included as its part is always written in the bass clef.

## CHAPTER II.

## CORNETS AND FLUGEL HORNS.

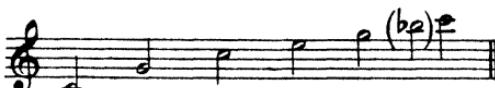
THE first five staves of a brass band score are devoted to the cornets, this section corresponding to the violin section of an orchestra or to the clarinet group of a military band.

The cornet has a chromatic scale of two octaves and a fifth with



as the highest in general use.

There are seven "open" notes, all part of the chord of C major :—



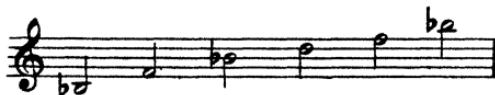
and, in addition, a low "pedal" C, an octave below the first of these, but this note is never employed by the cornet family.

The note is slightly out of tune and should not be used as an open note. Consequently, the notes derived from it are not included in the next six examples.

In order to fill the gaps between these open notes, and also to extend the compass downwards, three valves are used, singly and in combination. The second valve, by bringing into operation additional tubing, lowers the pitch of the open notes one semitone, so that the six notes indicated above become :—

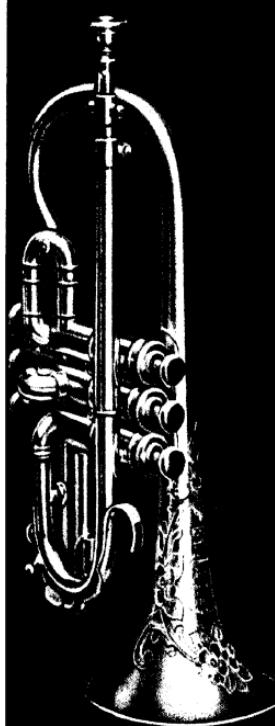


The first valve lowers them a tone, producing six notes in the key of B flat :—



By combining the first and second valves the notes are lowered three semitones, this effect also being produced by employing the third valve, bringing into employment additional tubing practically equal in length to that added by using the first and second valves. The following notes are thereby produced :—

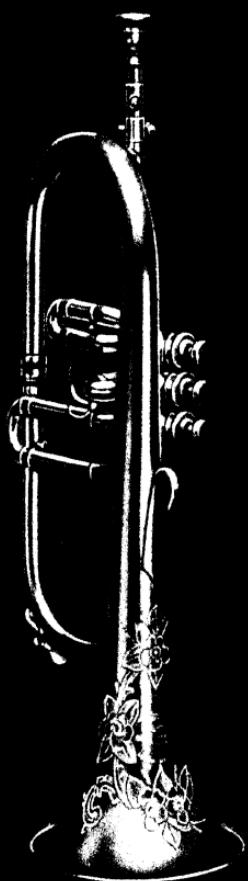




SOPRANO CORNET.



B♭ CORNET.



FLUGEL HORN.



The second and third valves together produce the notes :—



The first and third valves used simultaneously lower the open notes a perfect fourth, producing the notes :—



Finally the use of all three valves has the effect of lowering the notes an augmented fourth (or diminished fifth), resulting in the following series :—



The following table shows the chromatic scale produced by employing the valves as directed above :—

1 2 3	1 3	2 3	1 2	1 2	0 2 3	1 3	1 2	2 3	1 2	1 2	0 2 3			
OR				3					3		$\frac{1}{2}$ 3	1		
OR														

1 2	1 2	2 3	0 3	1 3	1 3	2 3	0 2 3	1 3	2 3	0 2 3	1 3	1 2	1 2	0 2 3
OR 3	$\frac{1}{2}$ 3	1 3	2 3	8 3	$\frac{1}{2}$ 3	2 3	$\frac{1}{2}$		$\frac{1}{2}$ 3	1 3		3		
OR				$\frac{1}{2}$ 3			8							

It will be noticed that some notes can be played with two or three different fingerings. Although, on some instruments, these alternate fingerings do not produce quite the same quality of tone as is obtained by the normal fingering, yet it is necessary for the player to make himself familiar with them, in order to simplify the fingering in difficult passages. Take, for instance, the following cornet passage :—

etc.

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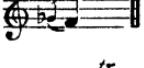
0 2 1 2 0 2 1 2       $\frac{2}{3}$  0 2 0  $\frac{2}{3}$  0 2 0       $\frac{1}{2}$  — 0  $\frac{1}{2}$  — 0  $\frac{1}{2}$

---

1 —      2 —      1 —  
3 —      3 —      2 —

The upper fingering gives the valves which would be employed for the various notes if they appeared in any usual passage; the lower fingering shows what combinations could be employed here, a whole bar being played with one fingering, instead of changing the valves note by note. This is, perhaps, an extreme case, but frequently passages are encountered the difficulty of which may be considerably modified by adopting alternative fingering for certain notes.

Most shakes are possible on valve instruments, but it is advisable to confine them to notes between  and 

It should be noticed, however, that if the shake involves the moving of more than one valve it is extremely difficult. For instance, the shakes :—  and  are difficult to perform.

The shake  is given in some books as difficult, but by depressing all three valves for A sharp and raising the second one for B it becomes quite simple.

All that has been said above applies, generally speaking, to all three-valved instruments, the fingering being identical in each case.

### The B flat Cornet.

The compass of the cornet is given at the beginning of this chapter, but the actual notes sounded are a tone lower than the written notes. This is due to the fact that the cornet, in common with all the other valve instruments of the brass band, is a transposing instrument, *i.e.*, the written notes are different from the sounded notes. For instance, let us suppose the composer wanted

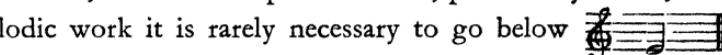
the following phrase played so as to give the actual sounds printed :—



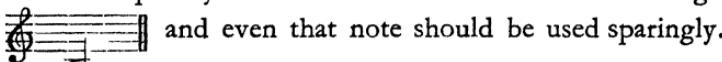
he would actually write the notes one tone higher for the B flat cornet, at the same time employing the signature of the key a tone higher, viz., F major :—



Though the cornet has a compass of over two octaves it is not to be assumed that work assigned to the cornets is to be distributed completely over this compass. Even if the cornet is the "violin" of the brass band, yet there is not the same liberty afforded to the composer or arranger to employ the very high notes or the extreme low ones as in the case of the violin. The latter instrument can have a passage on the lowest string followed at once by another in the seventh position high up on the E string, but the composer for brass band who attempted similar work for cornet would discover that it was inexpedient. In the first place the lowest notes on the cornet are not, from a tonal point of view, particularly useful, and for melodic work it is rarely necessary to go below



In fact, even for *harmonic* purposes, arrangers often use the lowest notes far too frequently. Harmonic notes should not often go below



and even that note should be used sparingly. It will usually be found, if such low notes are required, that they can much more effectively be given to some other instrument. As a general rule, it may be laid down that instruments should, as far as possible, be kept to the middle part of their compass, leaving higher or lower notes for special effects.

The upward range of the cornets should be gauged by the part to which the passage is assigned. Solo cornets can play up to top C, but such notes should be used very rarely, for the soprano cornet can handle these notes much more effectively, and with less danger of "splitting" the note. The upper B flat is rather to be regarded as the usual upward limit. The repiano cornet should not be taken above G, the second and third cornets should not go above E. (It must be understood that these suggestions, like many in this book, are to be regarded not as hard and fast rules, but as recommendations.)

The cornet is a very flexible instrument, and complicated work can therefore be given to it. Florid passages can be executed with great ease, whether slurred or tongued. At one time arrangers were advised to avoid sudden leaps from low to high notes and vice versa, but this does not obtain nowadays, provided that the whole passage lies within the range of practically an octave. At the

same time, it is important to remember that, in some bands, the standard of execution of the cornets becomes lower as one goes down the band score, the repiano being not quite as good as the solo, the second slightly inferior to the repiano, and the third less efficient still. In fact the third cornet shares with the second horn the position as the "learners' desk" in the brass band.

The three varieties of tonguing, single, double and triple, are all employed, and the facility with which good cornet players can execute rapid semiquaver passages, tonguing every note, is a frequent source of admiration.

### The E flat Soprano Cornet.

This instrument has the same written compass as the B flat cornet, but it is advisable slightly to restrict the compass, as the lowest notes are completely ineffective, and the highest are difficult to produce, and, unless employed in a tutti, so shrill as to stand out entirely from the rest of the band. Unfortunately the soprano has long since been the *bête noire* of the brass band from the point of view of the "outside listener." This is due to two causes. In the first place, it often receives treatment at the hands of the player quite unsympathetic as regards tone and tune, the notes being produced with a shrill tone, and several notes being blown out of tune owing to the fact that the shortness of tubing renders the instrument liable to this type of maltreatment, at the same time making it somewhat difficult to "humour" the notes. In the second place, careless arrangers, not knowing what to do with the instrument, often allow it to play an octave above the solo cornets, leaving a gap of an octave at the place where the notes should lie as closely together as possible, viz. the top of the score. One has only to hear the instrument in the hands of a good player, rendering passages well conceived by a good arranger, and the value of this instrument becomes at once apparent.

It will be noticed that the soprano is the only brass instrument which actually sounds *above* the written notes as the following will show :—

Accordingly it will be necessary for the arranger to write the notes a minor third below the actual sounds, so that the example used above for the B flat cornet will be written as follows for the soprano cornet (both instruments thus sounding in unison) :—

In view of the fatiguing nature of the instrument, it is advisable to give it frequent rests, and to keep the part below top G, except for an occasional A. As this top G actually gives the sound B flat,

it will thus be seen that the actual sound is the same as the top C of the solo cornet.

### The Flugel Horn.

This instrument has the same compass and pitch as the B flat cornets, but it has a somewhat horn-like tone, owing to differences in bore. The present practice is to use one in a band, playing from the same part as the repiano cornet, the arranger indicating in the part such passages as he wishes to be played by the flugel horn alone. When it is desired to obtain a horn tone in a passage which lies too high for the tenor horn, or passes out of the horn compass, the flugel can either take the whole passage, or take it up after it becomes too high for the horn. Some bands replace one second cornet and one third cornet by a flugel horn in each case, but while some bandmasters are enthusiastic about the additional colour thereby ensured, others oppose the method, as they maintain that the tutti thereby lose brilliance.

The flugel completes the "treble" section of the brass band, and it is in this section that the ability or weakness of an arranger becomes most apparent, far too many arrangers giving the lower cornets monotonous parts, limited to a few notes. Although, as stated above, it is necessary to restrict the compass of these lower parts, and to make them less difficult than those of the solo and repiano cornets, yet it is not necessary to give them the aimless succession of "after-notes" so often seen.

As a general rule the melody in this section will be given to the solo cornets, with the addition of the flugel and repiano cornet except when the solo goes too high. The second and third cornets will play harmony notes, and it is very necessary that the three parts, with the addition of the bass part, make good four part harmony. This is easy to accomplish, for most chords consist of four notes, and the arranger has four parts to which to give them. This system of making each section of the band a complete harmonic whole, without borrowing parts from other sections to complete the harmony, is very important. Only by so doing is good balance obtained in an ensemble. This is equally important when any particular section is being used as a separate entity.

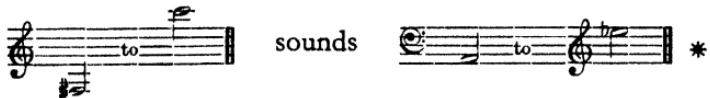
As a variation from the normal method of scoring, the soprano can often take the melody, with the solo cornets, either tutti or divisi, playing harmony notes immediately below it, the repiano taking the melody an octave below the soprano; or the repiano also can contribute harmony notes, the melody being taken instead by the second cornet. By scoring the parts in this way, very close harmony at the top of the band score can be obtained, resulting in a very brilliant ensemble, and providing a contrast to the usual method of writing soprano and solo cornet in unison or octaves.

## CHAPTER III.

## HORNS, BARITONES, AND EUPHONIUMS.

**The Tenor Horn.**

This instrument is also called the E flat saxhorn on account of the part played in its development by Adolphe Sax. Its compass, written, as in the case of the other brass instruments,



It is pitched in E flat, an octave below the soprano cornet, and the notes therefore sound a major sixth below the written notes. Consequently the passage given in the preceding chapter will need to be written a major sixth higher than the required sounds in order that the horn may play in unison with the cornet. The written notes will be as follows :—



By comparing this with the example for soprano cornet it will be noticed that it is written an octave higher than the soprano version.

The tone of the horn is very mellow and combines well with the remaining instruments of the band. Although it is not possible exactly to reproduce the tone of the French horn, yet many players are successful in obtaining a tone as near akin to the orchestral instrument as the different construction of the tenor horn permits.

These instruments are employed in a group of three in a brass band, under the names of solo, first, and second horns. The solo instrument is often used for melodic purposes, either for solo work, or for important florid accompaniments. The other two horns are harmonic instruments. When the solo horn is not being used for melodic work it can join with the other horns to form three-part harmony. It is important to ensure satisfactory harmony in the case of one of the horns being absent. This is best arranged by giving the principal notes of the chord to solo and first horn, the remaining instrument taking a less important note. It is not necessary for the second horn always to have the lowest note of the three. The solo and first horns can have the "outside" notes while the second horn takes a note between them, if by so doing the absence of the second horn can be made less apparent.

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\* As has been mentioned in connection with the cornet, a low "pedal" note can be obtained on all brass instruments, but this note, and the notes derived from it, are not employed in the brass band score. Therefore no further reference to them will be made.



TENOR HORN.

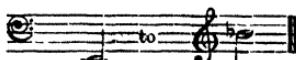
BARITONE.

EUPHONIUM  
(Showing 4th Valve)



### The Baritone.

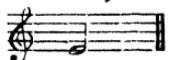
The baritone (or althorn) is the next instrument to be considered. Its compass is the same as that of the cornet, but it is pitched an octave lower than that instrument, so that the actual sounds are



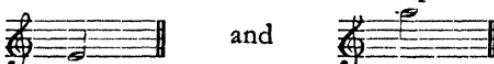
As a result the baritone part has to be written a major ninth higher than it sounds. (It may be easier to regard the transposition as "an octave and a tone higher.") The passage given in Chapter II. will be written thus in order to sound in unison with the cornet :—



The tone is somewhat akin to that of the tenor horn, but fuller owing to its deeper pitch. The notes below



are somewhat ineffective, and it is as well to keep the part between

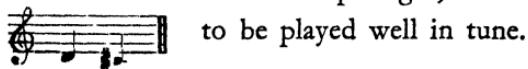


Two baritones are employed in the brass band, the first being frequently called upon to play counter-melodies in music of a light type, or to play the melody an octave below the solo cornet (a somewhat "cheap" way of using the baritone). At other times it may play in unison with the euphonium, but not when the latter is playing a bass part, other than the "bass solo" in a march, for the baritone must never be relegated to an ordinary bass part. At one time, solos for the instrument were frequently encountered, but recent publications rarely include a complete solo, although isolated passages of a comparatively "solo" nature may be found. When not employed as stated above, it becomes a harmonic instrument, being used in two-part harmony with the second baritone. In such cases the more important note must be given to the first baritone, and the part should be separated by an interval of at least a fourth in order to avoid thickness of harmony, unless both parts lie fairly high on the stave. Care must be taken that the second baritone does not go below the E flat basses. This may appear to be an unnecessary injunction, but there are several publications extant in which the arranger did not notice how low his second baritone was being placed, resulting in a curious harmonic effect.

### The Euphonium.

This instrument has the same compass and pitch as the baritone but differs in two features. In the first place the euphonium can be used from one end of its compass to the other, and secondly, the tone is fuller, owing to the larger bore. One writer has aptly alluded to the comparison between the two as similar to that between the viola and the 'cello of the orchestra.

The notes, like those of the baritone, sound a major ninth lower than written. A fourth valve has been added to the euphonium in order to bridge the gap between the low F sharp and the pedal C, but the additional notes thereby obtained are not very frequently employed in the brass band. Nevertheless, this additional valve, which has the same effect as is obtained by combining the first and third valves of the three-valved instrument, enables further alternative fingerings to be used, often facilitating the execution of difficult passages, and also enables the notes



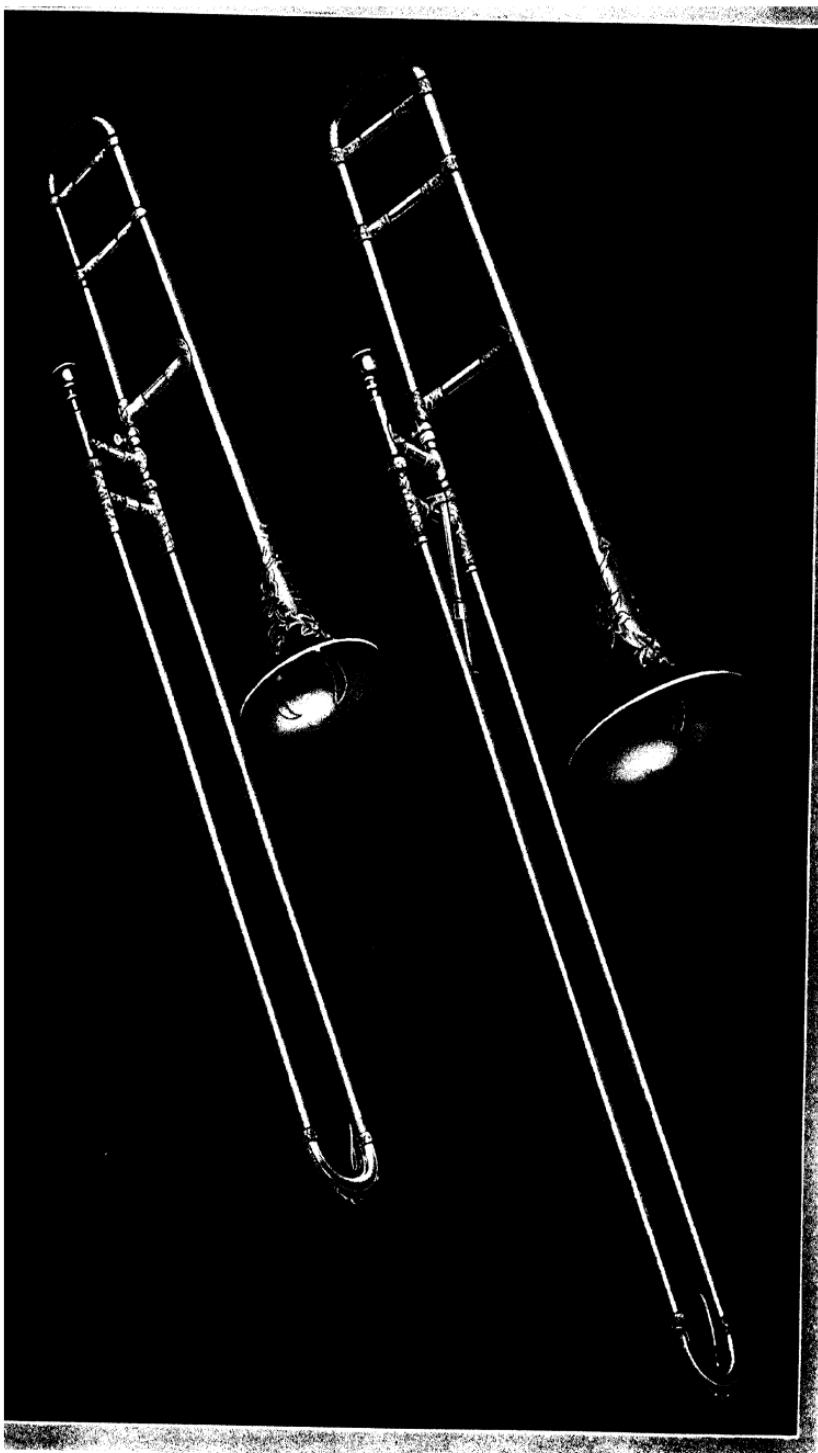
All good euphoniums are fitted with compensating pistons. This is in order to obviate the untunefulness which is apparent when valves are used in combination on a low-pitched instrument not fitted with this device, by which additional tubing is brought into use when the third or fourth valves are used in combination with other valves.

Allusion was made above to the fact that the euphonium is to the brass band as the 'cello is to the orchestra. This is borne out by the way in which both instruments are used for solo work, for florid accompaniment or for reinforcing the basses. For solos the euphonium is very effective, and it shares with the cornet the distinction of the most important solo instrument in the band. Whether florid or cantabile, grave or gay, pitched high or low, all solos are effective upon the modern instrument. It is also used for counter-melodies. It should never be called upon to play mere harmony notes, unless some special effect is intended.

There are two euphoniums in the full band, but they play from the same part, double notes being encountered only on extremely rare occasions ; the principal player is enabled to "rest" by the presence of the second player.

Many players on the three instruments dealt with in this chapter do not pay sufficient attention to the cultivation of the characteristic tone required, the baritone and horn often receiving far too "heavy" blowing. Baritone players should try to make the tone of their instrument sound somewhat light, as a contrast to the fuller tone of the euphonium. On the other hand, euphonium players should aim at a full rich tone, but without the "wooden" or "tubby" tone so often produced under the misapprehension that it is the real euphonium tone.





B♭ TENOR SLIDE TROMBONE.

G BASS SLIDE TROMBONE.

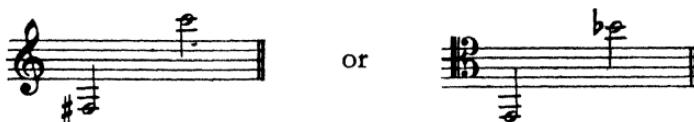
## CHAPTER IV.

## TROMBONES.

## The Tenor Trombone.

Three trombones are used in a brass band, two tenor trombones in B flat and one bass trombone in G. Occasionally, in the absence of the bass trombone, a third tenor trombone is substituted, playing from the bass trombone part, but as this involves playing almost continuously on the lowest notes of the instrument, the player will find it very fatiguing.

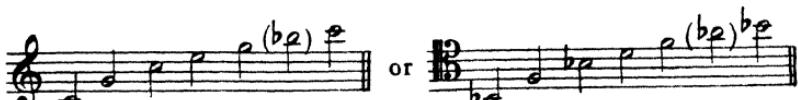
The parts for the tenor trombones are written in either the treble or tenor clef, the compass being the same as that of the three-valved euphonium, viz.,



according to the clef employed. In the latter case the trombone becomes a non-transposing instrument, the exact notes being written. In the former case the written notes are a major ninth higher than the sounds.

Higher notes than those given are possible to the good player, but they are not often used in the brass band.

There are seven open notes on the trombone, as follows :—



These are obtainable when the slide is closed right up, but the sixth of these (bracketed in the examples) is slightly flat, and cannot be used as an open-note, although the notes derived from it may be employed by using a shift slightly shorter than the normal. There is also a pedal note an octave below the first of the seven given above. Notes produced without moving the slide are said to be played in the "first position," and by moving the slide through a number of positions each approximately three-and-a-half to four inches, a series of notes each a semitone below the previous series is obtained. The following scheme will make this clear :—

1st (or closed) position

2nd position

3rd position

4th position

5th position

6th position

7th position

The following table shows the same series in the tenor clef:—

1st (or closed) position

2nd position

3rd position

4th position

5th position

6th position

7th position

A further table shows the chromatic scale, founded on these shifts, written in both clefs :—

7	6	5	4	3	2	1	7	6	5	4	8	2	1	5
or														

4	3	2	1	4	3	2	1	8	2	1	5	4	3	2	1
or															

By using a short shift these positions may be used.

7	6	5	4	8	2
---	---	---	---	---	---

It will be noticed that some notes can be played with two or more positions. This is useful in such passages as :—

2	1	7	6	1
or				

The upper figures show the ordinary shifts, whereas the lower ones give the alternative ones, obviating such a great movement of the slide.

Care must be taken to avoid writing rapid passages involving a quick change of position. For instance, the following passage, which calls for a change from the first to the seventh position, is impossible unless the tempo is very slow :—

All the notes of the trombone are good, but it must be borne in mind that a real legato is impossible, except, to a certain extent, between notes played in the same position. This is owing to the fact that a movement of the slide, while a note is being sustained, produces a glissando effect, for while the slide moves from one position to another, every degree of the interval between the two successive notes is produced. A good player can, however, produce what is tantamount to a *legato* by reducing the tonguing of the notes to an absolute minimum.

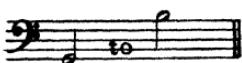
Trills are very rarely written for trombones. They can only be played by the action of the lip, and are impossible to all but the most highly skilled players.

## The Bass Trombone.

The compass of the bass trombone is as follows, the exact notes which are to be played being written in the part :—

In order to show the method of writing for the instrument, the passage which has been used to illustrate the transposition in the case of the other instruments is here written three times, (a) for the tenor trombone in the treble clef, (b) for the tenor trombone in the tenor clef, and (c) for the bass trombone. Each of these versions will sound in unison with the versions already given for the instruments dealt with in preceding chapters:—

The bass trombone version is very high, but not impossible to a good player, although this instrument is much more effective in its middle register :—



The bass trombone has the following open notes, the sixth, as in the case of the tenor trombone, being slightly flat :—



There are seven positions, as in the case of the tenor trombone. The following table shows the notes produced in each of the seven positions :—

1st (or closed) position	
2nd position	
3rd position	
4th position	
5th position	
6th position	
7th position	

The following is the chromatic scale for the instrument, using the above series of positions :—

By using a short shift these positions may be used.

All that has been said with regard to the tenor trombone applies also to the bass trombone, but rapid work is not so easy on the latter instrument owing to the greater movement of the slide. It is also necessary, because of the amount of wind required, to give bass trombone players frequent opportunities for breathing.

In Chapter I. allusion was made to the fact that the adoption of the treble clef for the bass trombone in the brass band would probably lead to the instrument being taken up much more readily. The following is the outline of the system :—

Instead of writing the part in the bass clef, it could be written in the treble clef a major eleventh higher than the actual sounds. Thus the six principal open notes would be written as follows :—



and they would sound as follows :—



By this means the tenor trombone player, used to the treble clef, could transfer at once to the bass trombone with only the small difficulty of longer shifts to overcome, for the number of the positions would be identical on each instrument, the transposition being done by the arranger as in the case of all transposing instruments. (There is, of course, the necessity of the player's accustoming himself to the slightly different embouchure.)

## The Trombone Section.

Trombones are for several reasons very useful members of the brass band. They have a very great range of tone. They can represent horns when required, and are often employed in the band score to reproduce orchestral horn passages (particularly sustained work) which would not be sufficiently prominent when played by horns alone. They can also execute brilliant rhythmic work, their power of sharp staccato notes being especially useful. They are also employed for reinforcing the basses in important bass solos, and the tenor trombones are often used for counter-melodies. The latter are also used for solo work, particularly in taking parts given, in a vocal score, to the tenor vocalist. But the greatest use of the trombone family is its wonderful power of reinforcing the harmony in *tutti* passages, and by "tutti" it must not be assumed that only *forte* passages are intended, for the trombones are equally at home in softer passages. They must be written for in complete chords of three parts, *i.e.*, the harmony of the trombone must be complete without the addition of any other instrument. In this connection it is useful to note that the parts should be "laid out" in two different ways according to the effect required. If the passage is a forte one, calling for a brilliant ensemble, the parts should be written fairly high, and as closely together as possible. If a softer effect is intended, the bass part should be taken lower, and the two tenor parts should be well separated, a similar interval being left between the second trombone and the bass.

The trombones should never be reduced to the indignity of playing "after-notes" in marches or waltzes. If they are required to accentuate the rhythm, they should be given some definite figure for the purpose.

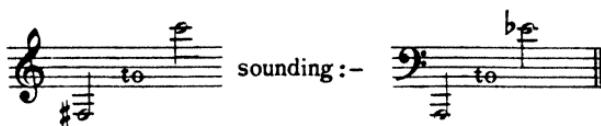
Another feature which makes the trombones so useful is their very great range of expression. They can make a splendid crescendo from *ppp* to *fff*, and such is their power in this connection that, if precautions are not taken, they will soon overpower all the remaining instruments in the band, with the possible exception of the cornets. If properly handled, the introduction of the trombones during the course of a crescendo passage will enable a wonderful climax to be reached.

## CHAPTER V.

## THE BASSES.\*

**The Bass in E flat.**

This is the smaller of the two types of bass used in the full brass band. It is made in two patterns, with either three valves or four. The compass of the former is as follows :—



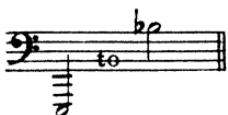
It will thus be seen that the instrument is pitched an octave lower than the tenor horn, or two octaves below the soprano.

Additional notes above those shown are possible, but they are not used in brass band compositions.

The four-valved instrument carries the compass down from the low F sharp to the "pedal" C an augmented fourth below, but the notes are slow speaking and need not be employed when there is a BB flat bass able to take the same notes much more easily.

**The Bass in BB flat.**

This instrument, the largest member of the bass family, is pitched an octave below the euphonium, the written notes being the same as the E flat model, but producing the sounds :—



As in the case of all the lower brass instruments, there are extra notes obtainable above those given, but they are not used. In view of the low notes obtainable on the three-valved model it is not necessary to add a fourth valve to the instrument.

The basses are the foundation of the band, and well-built models produce a wealth of tone that adds considerably to the fullness of an ensemble. By the adoption of compensating pistons the untunefulness formerly associated with the lowest notes has now been obviated. As the fingering is identical with that of the euphonium it is an easy matter for euphonium players to transfer to the bass : in fact, some of the best bass players are ex-euphonium players, for the agility and facility of technique acquired on the

---

\* The basses are often called bombardons or bass tubas.



4 VALVE E♭ BASS.

3 VALVE BB♭ BASS.



latter instrument will prove of very great value in rendering the florid bass work that is so often written.

Except in bass solos and running passages it is advisable to keep the basses comparatively low, and not to run them into the part of the score more suitable to the euphonium.

When the string basses are employed in the orchestra it is the usual practice to let the 'cellos play in octaves with them at such times as the former have important bass themes, but this is not the same in the brass band, for the basses have sufficient "point" themselves, without having always to be allied to the euphoniums.

The basses usually play in unison or in octaves, according to the "lay" of the part. Occasionally they may be used in other ways: for instance, it is sometimes necessary to employ them to play a sustained low fifth, or to produce chordal effects of a similar nature. Provided the two parts do not lie too low, and also provided that they are not too close together, this effect is quite good, but, of course, it must rarely be employed. In modern arrangements there are occasional instances of three or four bars in fairly low harmony, the baritone, euphonium, E flat basses, and BB flat basses being written in four parts. This again is good if the parts are very carefully grouped, and the tempo not too rapid.

The *pizzicato*, so frequently written for orchestral string basses, is effectively imitated by writing short detached notes for the basses of the brass band. They can be given to all, or merely to the BB flat basses, letting the E flat sustain the same part.

When a type of bass accompaniment is required lighter than would be afforded by both pairs of basses, it is expedient to use the E flat basses alone, adding the BB flat when greater depth is required. In fact this is far better than writing the part for the latter high up on their compass, as is so often done in carelessly arranged works.

## CHAPTER VI.

### PERCUSSION INSTRUMENTS.

Percussion instruments are divided into two groups, viz. :—

- (a) Those of indefinite pitch :—Side drum, bass drum, cymbals, tambourine, castanets, triangle, gong, etc.
- (b) Those of definite pitch :—Timpani, bells, glockenspiel, xylophone, tubaphone, vibraphone, etc.

Although at present few bands have a complete set of these instruments, yet several, realising that present-day audiences enjoy the additional interest which a good percussion section creates, are gradually paying greater attention to this part of their equipment. Accordingly a few notes will be given on each, but the reader should refer to the tutors on the various instruments for full details.

#### **The Bass Drum.**

This is the most frequently used instrument in the band and, with the assistance of the side drum, takes the place of the orchestral timpani, a poor substitute, it is true, and one that is gradually being superseded in good bands by the introduction of timpani. Bands should always use the double-headed bass drum, and not the cheap single-headed variety so beloved of some “double-drummers.” A felt-headed stick should be employed, and the membrane of the drum should be struck by a diagonal blow and not at right angles. Rolls can be played by using timpani sticks.

#### **The Side Drum.**

This instrument has two heads with a series of cords of catgut or wire stretched across the lower one. These snares give to the instrument its distinctive tone and crispness. There are a considerable number of effects possible on the side drum, but the principal one is the roll, which differs from the roll on kindred instruments by its being played with two beats with each hand in succession, viz., LL, RR, LL, RR, etc., instead of L, R, L, R, L, R, etc. Other beatings are done by preceding the principal note by one or more short beats, either on or before the beat, called variously a “flam” or a “drag.” The drum may be muted by inserting a piece of felt between the snares and the head, or by loosening the former so that they are ineffective.

When writing a long roll it is advisable to indicate exactly what is intended. Compare the following examples :—



If the roll is written as in the first example, the player will usually make an accent at the beginning of each bar. The ties should be indicated as in the second example. It is advisable to give a "finishing note" to each roll in order to avoid a ragged ending.

In the lighter types of music, point can often be given to a rapidly moving figure by letting the side drum reproduce it with other instruments, or it can beat out the rhythm by playing "after notes."

### The Cymbals.

The cymbals may be employed in three ways. They may be beaten together in a diagonal direction; one of them may be struck with a hard or soft-headed stick; or a roll may be played upon one of them with side drum sticks or with timpani sticks. It is the usual practice for the cymbals to be played by the bass drummer, one cymbal being attached to the bass drum. In such a case the playing of a roll may present difficulty, for the side drummer is often too busy with his own part to afford assistance. The best method is to grip the two timpani sticks so that their heads are two or three inches apart, with the edge of the cymbal in between when an up and down motion of the sticks will produce a roll.

The parts for bass drum, side drum, and cymbals are usually written on one stave. In the following example the first bar is for bass drum alone, the second for bass drum and cymbals, and the third and fourth for all three instruments.



### The Tambourine.

The notation for this instrument is similar to that for the side drum. The player may strike it, shake it so that the jingles rattle without the noise of striking being heard, thus producing a sort of roll, or the thumb may be moistened and rubbed round the head so that another type of "roll" is obtained.

### The Castanets.

These appear in two forms, either as a pair of "clappers" on the end of a handle, which is shaken to produce the required effect, or they are fastened to the edge of a side drum and are struck with the side drum sticks. Frequently a hollow wooden block is used instead of the latter method, but for the characteristic Spanish effect which the castanets are called upon to produce, the first is really the only satisfactory method, the wood block being more suitably employed in modern dance music.

### The Triangle.

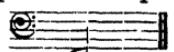
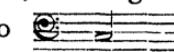
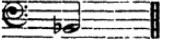
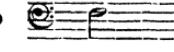
The triangle is used to produce a series of detached notes, or to play a roll, this being managed by moving the beater rapidly to and fro within a corner of the instrument. Sometimes an indolent

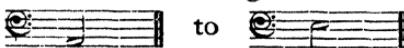
side-drummer may play it with his wooden stick, producing an unsatisfactory note. If he *must* use a wooden stick he should let a narrow strip of metal into it, or wrap a strip round it, so that no wood touches the triangle.

### The Gong.

This instrument is not usually employed in the brass band. If a gong note should be required it can be managed by beating the centre of a cymbal with a drum stick.

### The Timpani.

Progressive bands are adding timpani to their percussion department. Timpani differ from other drums in that they are tuned to definite notes indicated at the beginning of a work. Two timpani are employed; the larger one can be tuned to all notes from  to  and the smaller ones from  to  thus covering an interval of approximately an octave. Some players prefer to have three drums, the third being able to take notes from

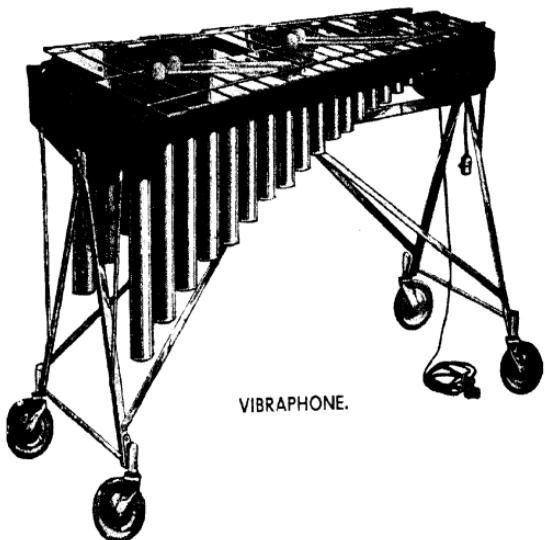


The addition of a third drum enables rapid changes of tuning to be accomplished, and on some occasions obviates any change of tuning during the performance of a work. The exact notes are written in the part, the bass clef being used, but sharps and flats are not usually written in the part. It is important that the notes written for the instrument must be part of the chord being sounded at the time. The drum sometimes gives the impression of sounding an octave lower than the written notes: hence any inner harmony note must be chosen with care, unless the bass part of the band is written low. The most frequent method of tuning is to give the two drums the tonic and dominant of the key, but this tuning is not obligatory. Any tuning may be adopted, but the foregoing has the advantage of providing a drum note for every diatonic chord except the supertonic and subdominant (D minor and F in the key of C). Composers have overcome this difficulty by tuning the third drum to the subdominant of the key, thus ensuring a drum note for every chord of the diatonic scale.

Three or four bars of  $\frac{4}{4}$  *moderato* time must be allowed for any changes of tuning of not more than a tone, with longer periods for greater changes. Expression marks for timpani must be written with great care, for a heavy roll on the timpani will blot out any softly moving figure written low down in the bass part.

The following is a specimen timpani part:—

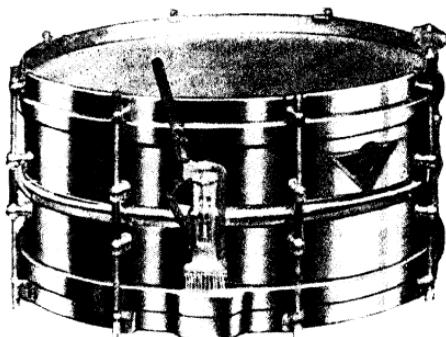
Tim. in B♭ E♭



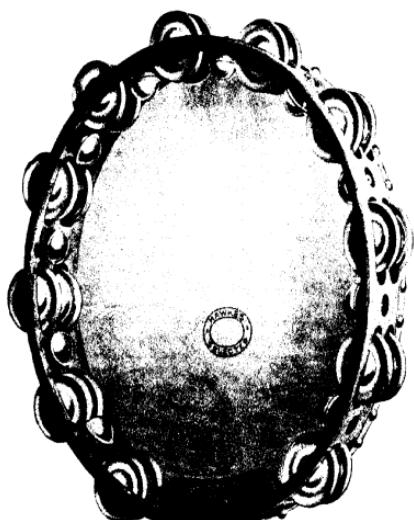
VIBRAPHONE.



CASTANETS.



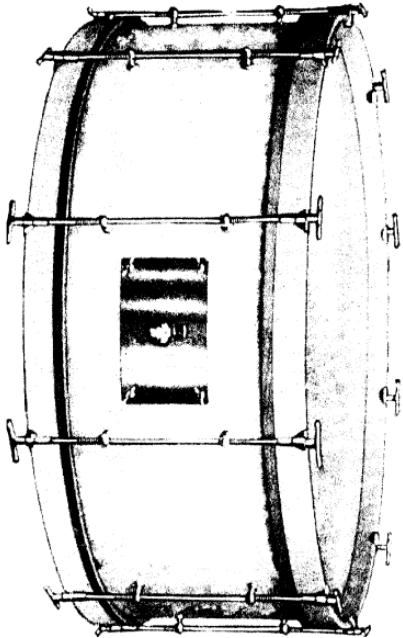
SIDE DRUM.



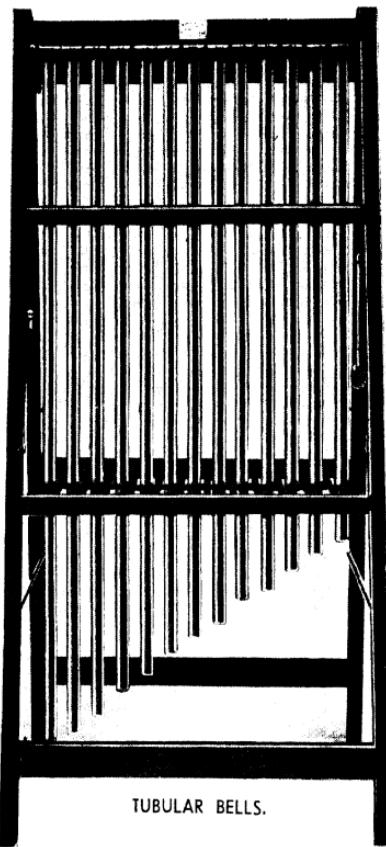
TAMBOURINE.



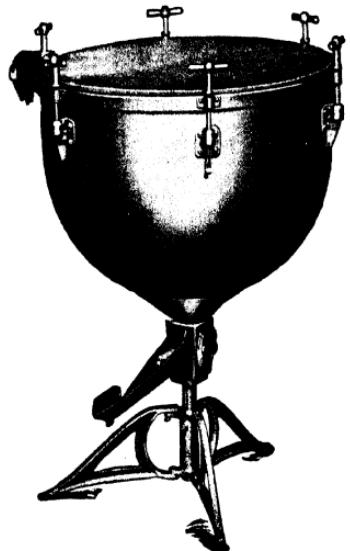
XYLOPHONE.



BASS DRUM.



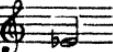
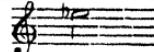
TUBULAR BELLS.



PEDAL TIMPANI.

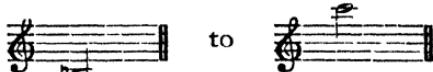


### The Tubular Bells.

These consist of a scale of tubes usually pitched in E flat, either a diatonic or chromatic set being used. Their part is usually written in the treble clef from  to 

### The Glockenspiel and the Tubaphone.

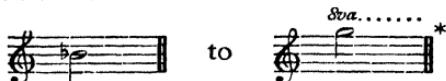
These instruments both have the same compass,\* from



but sound two octaves higher. The glockenspiel has a number of steel bars struck by hammers, or played by a keyboard, and the tubaphone has a series of tubes played with wooden hammers. Composers frequently use one of these two instruments in the same way as earlier composers would have employed the triangle, but giving the exact notes required instead of the indefinite note produced by the triangle. They are quite useful as melodic instruments, but their too frequent use becomes monotonous.

### The Xylophone.

Another instrument of a similar type is the xylophone, the tone-producing medium in this case being strips of hard wood. Its part is written in the treble clef from



It is struck with wooden sticks. Xylophone solos are always an attraction on a band programme, and the brass band is quite a suitable combination with which to accompany such solos. Xylophone duets are equally effective.

The xylophone is also used to give "atmosphere" in certain types of works, a noteworthy instance being the clever employment in Saint-Saëns' "Danse Macabre," where it adds to the grisly effect produced by the supposed dances of skeletons.

### The Vibraphone.

The vibraphone is really a glockenspiel with the addition of resonators containing small revolving fans. These are placed underneath the steel bars, and, by producing a vibrato effect, enable notes to be sustained for a short length of time. By using three or four sticks simultaneously the performer can produce chords.

All the instruments dealt with in this chapter can be employed in the brass band, and it will pay a bandmaster to re-score some of the drum parts of the repertoire of his band, using additional percussion where it would be effective. At the same time it must be borne in mind that all except the bass drum, side drum, cymbals and timpani must be used for special effects only, for their effectiveness is in inverse ratio to the frequency with which they are employed.

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\* The compass of these instruments varies with different manufacturers.

## CHAPTER VII.

### ADDITIONAL INSTRUMENTS.

From time to time various suggestions have been put forward with a view to making alterations in the constitution of the brass band. These suggestions have taken two forms, the replacing of certain instruments already in the band by other instruments, and the introduction of additional instruments to the usual total of twenty-four players on brass instruments. But the fact that the constitution of the band has been standardised in order to enable contesting to be carried on under the most favourable conditions is always a hindrance to alterations when a band has this type of work in view, though there is nothing to hinder a go-ahead band from using additional or alternative instruments for concert purposes, some bands making a practice of so doing.

#### **The B flat Trumpet.**

Since the rise in popularity of the B flat trumpet, this instrument has been introduced into some bands, playing from one or more of the cornet parts. The writer is of the opinion that the use of two trumpets would add brilliance to a band, but feels that the parts should be specially written, in order to employ the trumpets in a manner specially suited to their particular characteristics.

The compass of the trumpet is the same as that of the B flat cornet which it resembles in everything except tone.

(Another method to increase the brilliance of the band would be to have two soprano cornets instead of one. They would never play in unison, and the presence of these two instruments would enable harmony to be written high up in the band score. This would encourage arrangers to use the soprano in a more artistic manner, not slavishly playing the melody as is often the case.)

#### **The Saxophone Family.**

Another method that has been adopted to augment the brass band is to include saxophones. These, although really reed instruments, combine so well with the other instruments that there is really no reason for objecting to them on account of their relation to the "reeds."

Four or five of the large family of saxophones are suitable for inclusion in the brass band, and the written compass is practically the same in each case, viz. :—

(The extremities vary according  
to the instrument employed)



ALTO SAXOPHONE.

SOPRANO SAXOPHONE.

TENOR SAXOPHONE.

BARITONE SAXOPHONE.



The soprano saxophone sounds a tone lower than written, its transposition being the same as that of the B flat cornet. It can play from the solo cornet copy, or it may have a special part written for it in which are included passages which go too high for that instrument and are passed on to the soprano cornet.

The E flat alto saxophone sounds a major sixth lower than the written notes given above, the actual sounds being as follows :—



The transposition is the same as that of the tenor horn, and the alto saxophone may either play from the solo horn part or have a special part arranged for it.

The next member of the group is the tenor saxophone in B flat, the actual (sounding) notes of which are as follows :—



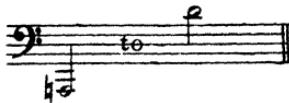
This instrument resembles the baritone with regard to transposition and should play from the first baritone part, unless a special part is written for it.

The baritone saxophone in E flat adopts the same transposition as the E flat bass in the brass band, the actual sounds being :—



But it is a pity to allow this baritone instrument to play from the E flat bass copy. Far better is it to write out a special part, now working with the euphonium, now with the trombone, and now with the basses.

The actual BB flat bass part could be used by the B flat bass saxophone, the compass of which sounds as follows (the transposition being the same as that of the part whose name it bears) :—



But most bands which have included saxophones use only the first four.

The highest notes of the saxophone are somewhat weak in quality of tone, but apart from that consideration there is little or no restriction as to what can be written for the instrument, for modern improvements have obviated difficulties of fingering, etc., so that facility of execution is easily attained. Consequently, anything that is written for the brass instruments of the band can be played by the saxophones.

## PART II.

**Scoring for a Brass Band.**

## CHAPTER VIII.

**FIRST PRINCIPLES IN SCORING.**

Having studied the characteristics of each instrument, the embryo arranger should obtain as many full scores for brass band as he can, endeavouring to procure representative arrangements by several different arrangers. He should study them in very great detail, noticing how chords are "laid out," how the instruments are combined in different groups, how a certain passage is differently scored when appearing in a *tutti*, after having already appeared in a section played by a smaller number of instruments. If he can obtain an orchestral score (if the band score is transcribed from an orchestral work), or a pianoforte copy (if the band score is an arrangement of a pianoforte solo) and compare it with the band version, he will see what modifications have had to be made in order to adapt it for a brass band performance. By so doing he will glean a great amount of information which can only be dealt with superficially in this book; for every different work has its own peculiarities; every one has something that needs special consideration, and every one should be treated bar by bar, a matter that is, of course, beyond the scope of any book.

Nevertheless there are many general principles which can be laid down, and the next few pages will be devoted to this object.

**Deciding upon the Key.**

The first thing to be borne in mind is that the brass band is much "happier" when playing in certain keys than in others. It is generally accepted that works in sharp keys are unsuitable for performance by a brass combination, both on account of the somewhat uncomfortable fingering of instruments in these keys (though that objection is largely due to the players themselves, who neglect sharp keys), and also owing to the fact that the instruments are built in flat keys, thus making intonation in sharp keys less satisfactory.

The most suitable keys for the brass band are given in the following table, which also shows the corresponding keys in which the parts will appear in the score. The first key, C major (or A minor) is not as suitable as the others, but it may be used if it is necessitated by a movement in that key appearing between two

others in an orchestral transcription. For instance, if the orchestral work had three movements in the keys of F minor, C major, and F major, the movements could appear in these keys in the arrangement. An alternative method would be to write the three movements in the keys of E flat minor, B flat major, and E flat major, but this is not really necessary.

(An instance of key alteration, in order to make a work suitable for brass band, is found in the brass band transcription of the second movement of Dvorak's Symphony, "From the New World." In the orchestral version this movement begins in D flat major, changing to C sharp minor and back to D flat major. In the brass band version the movement is transposed a minor third lower so that the keys are B flat major and A sharp minor, but the latter key is written in its harmonic equivalent of B flat minor, thus keeping the whole movement in flat keys).

(The bass trombone in the bass clef, and the tenor trombones, if written in the tenor clef, will have the key signature shown in the first column).

Actual Key	Signature of Actual Key	Signature for B flat Instruments	Signature for E flat Instruments
C major (A minor)			
F major (D minor)			
B-flat major (G minor)			
E-flat major (C minor)			
A-flat major (F minor)			
D-flat major (B-flat minor)			
G-flat major (E-flat minor)			

If the original work already appears in a flat key, it may be possible to retain that key in the arrangement. If the original key is a sharp one, the key a semitone higher may be used, e.g., a work in the key of A may be put into B flat, one in G into A flat, and so on. But there is another consideration that may make this impossible, and that is the compass of the melodic part of the work to be arranged.

For instance, let us consider the following example:—

Allegretto

These are the opening bars of Mendelssohn's "Songs without Words," Op. 62, No. 6 (usually known as "Spring Song"). As this appears in the key of A major, it is inadvisable to score it in that key for the band. Bearing in mind what has been said in the preceding paragraph, the arranger might decide to put it into the key of B flat, his solo cornet part being written in the key of C. Unfortunately this method puts the melody so high as to be unsuited to the solo cornet, and as brass band scores usually have to be considered "in the light of the solo cornet part" this key is out of the question. It would be more suitable to transpose the whole work into the key of E flat, so that the solo cornet, playing in the key of F, would have his part comfortably within his range, as follows:—

Solo Cornet  
Allegretto

Having decided upon the key, the next step is to proceed to score the work, but before attempting to arrange a complicated work, the arranger is recommended to obtain preliminary practice by scoring several hymn tunes.

First write out the parts for the B flat instruments as follows:—

Treble part,	-	-	-	Solo and repiano cornets.
Alto part,	-	-	-	Second and third cornets.
Tenor part,	-	-	-	Baritones.
Bass part,	-	-	-	Euphonium and BB flat basses

Then write out the parts for the E flat instruments:—

Treble part,	-	-	-	Soprano cornet.
Alto part,	-	-	-	Solo and first horns.
Tenor part,	-	-	-	Second horn.
Bass part,	-	-	-	E flat basses.

The trombones may take the alto, tenor, and bass parts. These parts may all be combined and played together, the balance being fairly satisfactory, with the exception of the tenor part, which may be a little weak. In some cases it may be better to give the tenor part to both tenor trombones, but the writer prefers to consider the trombone family as a trio; and to write for it as such, unless the alto part goes too high for the first trombone.

This is one method of arranging a hymn tune, but experienced arrangers do not trouble to keep the original parts as they appear in the original copy, with the exception, of course, of the treble and bass parts which must not be altered. Instead, they retain the original harmony but make various alterations in the inner parts. For instance, the first baritone may play a few notes of the alto, then pass on to the tenor, returning later to the alto part and so on. The trombone parts will be written so that they form good three-part harmony, all notes lying within their compass. The euphonium may play the treble part an octave below the solo cornet. In fact, there is no limit to the number of ways in which even a simple hymn tune may be transcribed for the band, but the arranger who is new to the work should adopt the simple scheme given above.

### **The Full Score.**

After facility has been gained in arranging hymn tunes, the arranger can turn his attention to more ambitious works. He is advised to take the copy of the work to be arranged and to mark in pencil the instruments by which the various solos will be taken, at the same time indicating the accompanying instruments. He should endeavour to represent as nearly as possible the composer's intention as to the relative volume of tone of different sections of the work, reserving his full band for those passages of the work which seem to call for a *tutti*.

Having marked the score with his suggestions, the arranger's next step is to construct a "skeleton" score of six staves, before writing out the full score.

On these staves he can make his preliminary sketches, using two staves for cornets, one for horns, one for baritones and euphonium, one for trombones, and one for basses. This skeleton score should be as complete as possible, and should be in the key of the arrangement.

The full score may now be written, the order of the staves being as in the example facing page 32. It will save a great deal of time if the bar lines are drawn from top to bottom of the stave beforehand. On subsequent pages, after the first, it is not necessary to write the names of the instruments at the beginning of each stave. They may be numbered, or prefixed by abbreviations, joining each group in the band by brackets. If an instrument rests for several bars the stave may be left blank, unless a finished appearance is desired to the score, when all the rests may be inserted. It will help to number the bars of the original work and of the arrangement in order to facilitate easy reference during the process of

scoring. Expression marks must be inserted between every two staves of the score, and tempo marks should appear at the top and bottom of the page. Reference letters or numbers should be marked at convenient stopping places.

It is in the writing of the full score that the arranger will show his ability, for obviously there are many effects in the original work which must be modified when scoring for a brass band, *e.g.*, a tremolo on strings or pianoforte, one of the many effects which must be re-arranged. Several of these modifications will be considered in subsequent chapters.

A knowledge of harmony is particularly useful to an arranger; in fact, the writer goes so far as to say that without such knowledge it is not possible successfully to arrange a composition for any combination of instruments. The parts must be so "laid out" that the harmony is well distributed over the whole band, that the balance is always satisfactory, and that the various notes of the chords are taken by the most suitable instruments.

In order to get a satisfactory ensemble it is well for the arranger to distribute his parts so that every section of the band forms, with the basses, satisfactory three or four part harmony. This has been alluded to in the earlier chapters of the book, but it is so very important that it is again mentioned here. There are four such families in the brass band, and they are here listed for convenient reference :—

1. Cornets.
2. Horns.
3. Baritones.
4. Trombones.

Each of the first three must form satisfactory harmony when allied to the basses, the trombones, including, as they do, a bass instrument, not needing a bass to complete their harmony. The flugel will sometimes be grouped with the horns, and sometimes with the cornets; the soprano is grouped with the cornets: the euphonium is usually treated as a separate entity.

These recommendations apply when the whole band is playing together, and also when each group is playing *as a group*, but not, of course, when groups are split up, as, for instance, in the case of a passage for two horns, one baritone and euphonium. An arranger should always score his work in groups, *i.e.*, he should write in at once the parts for the *three* horns, or the *two* baritones, or the *three* trombones, and not separate, in full band work, the component members of each group. This method will prevent the aimless parts that are often given to second horn, second baritone, etc., some careless arrangers leaving such parts until most of the score has been written, then being at a loss to know what to give them to do.

Although each group in a *tutti* will itself be in complete harmony, the groups do not lie each above the other without intermingling. They must dovetail together, so that, for instance, the upper horns are working in somewhat the same range as the



Opening bars of Selection from Mendelssohn's "SONGS WITHOUT WORDS" (Arranged by HAROLD C.HIND)  
Moderato

The musical score consists of 15 staves, each representing a different brass instrument. The instruments listed on the left are: Soprano, Solo Cornet, Repiano Cornet and Flugel, 2nd Cornet, 3rd Cornet, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, and BBb Bass. The score is divided into two systems of measures. The first system starts with a dynamic of **f** (fortissimo) and includes measure numbers 1 through 8. The second system begins with a dynamic of **mf** (mezzo-forte) and includes measure numbers 9 through 16. Measures 1-8 feature eighth-note patterns primarily in the soprano, solo cornet, and solo horn staves. Measures 9-16 introduce more complex rhythms and dynamics, with crescendos indicated for the 3rd, 4th, and 5th measures of the second system. Measures 15 and 16 conclude with sustained notes on the dominant note (G major), followed by a final dynamic of **sf** (sforzando) at measure 16.



second or third cornets, so that the first baritone is above the second horn, and the first trombone above the second baritone, and so on.

Two faults often found in arrangements are (1) A thin "middle" to the score, and (2) thick chords low down in the band score. The former can be avoided by carefully laying out the horn and baritone parts, and giving careful attention to the tenor trombones. In order to avoid muddy effects in the lower tenor regions of the score the arranger should bear in mind that as he goes down from stave to stave the parts should be separated by a constantly increasing interval. At the top of the score the parts can be close together, but this is not so lower down. Below G, on the second line of the euphonium stave, parts should rarely come as close together as a third, whereas cornet parts a third apart are quite satisfactory.

When there is a great deal of movement going on in several parts the opportunity should be taken of using the horns, baritones or trombones as sustaining instruments, this method having the advantage of welding the score together.

It is necessary to bear in mind the fact that (with the exception of the basses) the middle registers of the different instruments are the best to employ. This is particularly the case with solos. Instead of writing a part in the lower ineffective part of the compass of any instrument, the arranger should give it to one of the next lower group, where it will lie more effectively.

\* It must also be remembered that where a part is marked to be played very softly, it should not be written too high, for many brass players are unable satisfactorily to play pianissimo on their highest notes. At the same time it must be admitted that such effects as high sustained chords are very beautiful when well played by good instrumentalists, but as the main object in writing a score is to make it suitable for average bands, it is advisable to avoid anything which may overtax the less efficient player.

The preceding passage (facing page 32), from the opening bars of an arrangement by the writer of this book, will illustrate several things already dealt with, and, in particular, attention is called to the dovetailing of the groups and the completeness of the harmony in each group.

When the arranger writes a continued scale, or similar passage, proceeding from the highest part of the band to the lowest, it must obviously be passed from one instrument to another. It is advisable to let one instrument commence with the actual note upon which the preceding instrument finishes, these joining notes being on the beats. This will give greater precision than would be afforded if one instrument continued the scale immediately after the conclusion of the one before it. For instance, the first of the two following arrangements is preferable to the second:—

**Passage to be arranged:**

**Satisfactory arrangement**

**Poor arrangement**

It is necessary to bear in mind that satisfactory breathing places must be arranged for the players. For instance, suppose the following passage was written several times in succession for the solo cornets :—

A musical score excerpt in 2/4 time. The melody consists of eighth-note patterns connected by slurs. A dynamic marking 'mf' is placed below the first measure. The score continues with six measures of eighth-note patterns, followed by an ellipsis 'etc.'.

the players would soon become "winded" and it would be found that, curiously enough, most of them would choose the same moment to rest, with, consequently, a sudden reduction in volume. This can be obviated by directing the players to divide into two groups, taking two bars each, but, at the same time, taking care

that the players finish on the accent, for the same reason as in the preceding paragraph. The part would appear as follows :—



In the same way a figure of accompaniment may be divided between the two baritones, though this may not work well, as the second baritone is sometimes not as efficient as the first.

It is essential that special attention should be given to phrasing. Far too many arrangers neglect this matter, and often write long passages with practically no phrasing marks. A brass instrument is quite capable of playing a sustained phrase like the following ; it is not necessary to write shorter slurs as in the second example, or, as is often done, to write such a phrase with no slurs at all.

Correct phrasing :—



Less effective phrasing :—



Sometimes, however, it is necessary to write slurs at more frequent intervals, as in the score facing page 32.

Violin bowing is not a suitable guide in this respect, for a violinist has to change his bow much more frequently than a brass instrument player need re-tongue and, moreover, the change of bow can be made almost imperceptible.

### **Marches, Waltzes, and Selections.**

The type of scoring for marches and waltzes has become somewhat stereotyped, and the would-be arranger should obtain several examples of each, buying the parts and writing out a full score from them. He will find that the same instruments do the same type of work in each case, second and third cornets and first and second horns usually playing mere "after notes," their parts being absolutely devoid of interest. Unfortunately, as marches are written to be marched to, and waltzes to be danced to, this

state of affairs cannot well be altered, for it is necessary that certain parts must help to establish the rhythm. When arranging marches or waltzes it is permissible to introduce counter-melodies and additional melodies, but *only* in this type of composition, *never* in more serious works; if counter-melodies already appear in the work to be arranged, as in the waltzes of Gung'l, etc., they must be retained in the band version. Moreover, anything added by the arranger must be in keeping with the composer's intentions. (Of course if the arranger is also the composer he is free to introduce anything he likes.) In any case the writing of an effective counter-melody is a rather difficult task, and the inexperienced arranger is advised to leave it alone for some time. As an example of a fine counter-melody he should look at the euphonium part of the march: "Old Comrades" (Teike), and notice the easy flowing additional theme that appears at the repetition of the first strain. It is thirty-two bars in length, and is quite as good a melody as the one in the upper parts.

When scoring an original selection (or fantasia), care must be taken that the various movements are easily joined together. Modulations from one movement to the next must be well thought out. There is no real need to string them together by means of a series of cadenzas. Owing to the fact that many players in brass bands do not consider that a selection "is a selection" unless a few cadenzas appear, many arrangers still introduce them, both from a contest point of view, and also in order to satisfy those for whom the selections are primarily intended. It is quite an easy matter to modulate naturally from one movement to the next, but the modern player is so used to sudden changes of key, that often one movement can follow directly upon the preceding one without any modulation, provided that there is some relation between the two keys, and that the contrast is not a violent one.

The important question of accompaniments to solos will be dealt with in a subsequent chapter, for, naturally, most of these selections to be scored will be from operatic works which have orchestral parts to be transcribed for the brass band.

## CHAPTER IX.

## ARRANGING FROM PIANOFORTE MUSIC.

**Pianoforte Idioms.**

When arranging a pianoforte work for brass band several considerations must be borne in mind, a very important one being that such compositions are written in such a manner that they can conveniently be played by the two hands of the performer. This means that much "arrangement" is necessary before the work can be satisfactorily performed by a band, the harmony usually having to be amplified by being doubled in the upper octave or in the inner parts. For instance, in the following example (from Mendelssohn's "Capriccio Brillante")



the gap between the left-hand part and the right-hand part must be filled in by added parts. Generally speaking, it is the inside of a band score which seems "thin" when transcriptions from pianoforte music have been made without careful arrangement.

Allusion has already been made in the preceding chapter to the fact that thick harmony low down in the band score must be avoided, *except for special effect*. In pianoforte music such chords are often written, for they sound well on a good instrument, but the "thick" effect produced when they are removed bodily to a brass band precludes their use in a transcription. The following is an example of the sort of passage which might be considerably rearranged, *although in a slow movement it might be effectively retained as it stands* (see also extract on page 52):—

*Allegro molto*

### The Sustaining Pedal.

The pianoforte copy must also be studied in order to see if there is any indication of the use of the sustaining pedal, for its employment will often affect the harmonic arrangement of the score. It must be remembered that notes played on the pianoforte cease to sound immediately the fingers are lifted from the keys, but the sustaining pedal (often mistakenly called the "loud" pedal) lifts the dampers from the strings and allows the sounds to continue until the pedal is released or until the vibrations of the strings themselves cease. (Low notes, owing to a greater length of string, continue to sound for a longer period than high notes.)

Sometimes the abbreviation "Ped." is written, with an asterisk to show when the pedal must be released. At other times the direction "Con Ped." is given, and the player uses his discretion as to the moment of depressing or releasing the pedal. As a general rule the pedal is changed at every change of harmony, in order to prevent unrelated chords sounding simultaneously. Consider the following example :—



The small notes are sounded by the left hand, which immediately leaps to the chords after playing the low B flat and C, but these small notes are sustained by the pedal, so that the actual harmony is as follows :—



This also applies to such phrases as the next example :—



The pedal causes every note to be sustained, so that the final bar, instead of containing merely one note, has a full chord of F sustained therein.

The next example is an instance of figurative work often met with in pianoforte music :—



By means of the pedal, which changes with each crotchet beat, this passage is practically converted into :—



As a matter of fact, even without the pedal the effect would be the same.

### The Alberti Bass and Similar Figures.

Another figure frequently encountered in pianoforte music is the Alberti bass, viz. :—



Obviously this could not be removed to the band score without some alteration. It should be modified by giving the moving part to horn (or baritone), at the same time sustaining the harmony in some other part.

Horn {

E♭ Bass {

The following cannot effectively be transferred to the brass band as it stands :—

The broken harmony should be reduced to simple chords :—

and a horn, euphonium or baritone should play arpeggios in order to represent the broken chords of the original.

Rachmaninov's "Prelude" contains the following passage (but the original is in C sharp minor, an unsuitable key for the brass band). In this version it would sound absurd without further re-arrangement :—

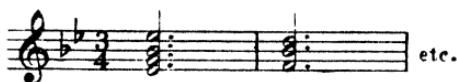
It must be simplified as follows, thus becoming quite effective (trombones should play chords on each beat) :—

### Tremolo.

Another idiom often met with in pianoforte music is the tremolo :—



This, of course, is impossible on the brass band, but there are two methods of scoring it. The arranger may either write simple chords, or he may write a syncopated accompaniment. In the former case the passage would appear as :—



In the latter case the following version would be used; or both versions could be combined, some players taking one and some the other.



The arranger must decide which is the more suitable, but it must be remembered that too frequent syncopation of this sort is not considered to be good scoring, although it is useful when working up to a dramatic climax.

The following version



may be used instead of



Often a passage lies beyond the range of a brass band, or even if within the range, it would be ineffective without modification. The following passage,



although effective on a keyboard instrument, would have quite a different effect on a brass instrument, and if the tempo should be a rapid one, it might be better reduced in scope as follows :—



or as



Another type of passage work,



if played in very rapid tempo, would be merely a whirl of sound, and, if the arpeggio nature of the figure must be retained, it might possibly be modified as follows :—



*although this rather lacks the vigour of the original.*

Another pianistic idiom is the following :—



When altered for the brass band, the semiquavers should appear as simple quavers, viz. :—





Extract from Mendelssohn's "SONGS WITHOUT WORDS". (Arr by H.C.H.)

(Andante maestoso)  
4 beats per bar

Soprano

Solo Cornet

Repiano Cornet and Flugel

2nd Cornet

3rd Cornet

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

BB♭ Bass

Drums

Last twelve bars of "SPRING SONG" (Mendelssohn.) (Arr. by H.C.H.)

**Allegretto grazioso** *p*

Soprano.

Solo Cornet

Repiano Cornet and Flugel

2nd Cornet

3rd Cornet

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Drums



It is possible to go on indefinitely, dealing with the various idioms peculiar to the pianoforte, but sufficient help has been given to enable the arranger to adapt any particular passage so that it is suitable for the brass band. He is advised, when in doubt, to reduce the passage in question to simple four or five part harmony, then to rearrange it so as to suit the particular instruments being employed, but, at the same time, endeavouring to retain some of the characteristics of the original.

The chapter will close with illustrations of the different methods used when scoring a light movement as compared with those for a heavier passage.

The first example consists of the author's arrangement of the last twelve bars of Mendelssohn's "Spring Song" from the "Songs without Words," and the reader is recommended to obtain the pianoforte copy of these "Songs" and compare the arrangement with the original version. He is also advised to score several of the forty-eight pieces, as they provide excellent material for practice in arranging from pianoforte music.

The last example is a passage from another of the "Songs without Words" and is frequently known as the "Funeral March." The score shows how a climax may be built up.

## CHAPTER X.

## ARRANGING FROM ORCHESTRAL MUSIC.

When arranging for brass band from orchestral music one of the most important matters to bear in mind is that the upward limit of the compass of the former is much less than that of an orchestra, so that any orchestral colour depending upon the fact that the instruments lie high up in the score will not be transferable to the brass band without some loss of effect. Violins, violas, flutes, oboes, and clarinets all have a compass which goes higher than that of any brass band instrument. Accordingly, passages written for these instruments may need modification before writing them in the band score. It must be understood that any passage which goes too high for any one instrument should not, as a general rule, suddenly drop an octave. Rather should it start at a lower pitch if necessary, and be continued upward by another instrument if beyond the compass of a single instrument.

The soprano cornet is particularly useful for "taking over" passages which go above the solo cornet register. For instance, the following arpeggio for orchestral clarinet



could be divided up as follows:—

or the soprano could join with the second triplet, both instruments playing the notes A, C, D, E. It will be noticed that the recommendation about beginning and finishing *on* an accent (see page 34) has been observed.

A few brief notes on the treatment of material given to orchestral instruments will not be redundant here.

### The Flute.

A great deal of the work given to orchestral flutes lies out of the range of the brass band, and considerable rearrangement is usually necessary. When the flute has important "solo" work, the part must be given to the solo cornet or soprano, and florid work too may be taken by the latter instrument. When merely

doubling the melody in unison, the flute part may be neglected. Often two flutes are used and, with the oboes, clarinets or bassoons, form four-part harmony.

### The Oboe.

The parts given to the oboe (or oboes if two are included) lie almost within the range of the soprano cornet, except for the highest notes of the orchestral instrument. Often oboe parts can be transferred as they stand to the brass band, for the cornets can play practically anything that would be written for the oboe.\*

### The Clarinet.

The clarinet has a compass of over three octaves, rising to



Clarinets are written for in pairs, either B flat or A instruments being employed according to the key of the composition. They are thus transposing instruments. Here again the cornets come in useful, but the lower notes must be given to baritone or euphonium, or, if the original orchestral parts use the clarinets as sustaining instruments in the tenor register, their parts may be played by horns.\*

### The Bassoon.

This is a non-transposing instrument with a compass of about three octaves from



Important work given to the bassoon is usually transcribed for the euphonium, or, if it goes below the usual compass of that instrument, the bass takes the part. As has been mentioned above, bassoons are often combined with other members of the woodwind family for the purpose of sustaining the harmony. In such a case it is advisable to take all the sustaining parts—they may total eight if all the woodwind are “double” parts—and to condense them into four-part harmony, giving these four parts to one or more of the harmonic groups, horns, baritones or trombones, the context deciding which combination is the best to employ.\*

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\* It must be borne in mind that parts which are suitable to woodwind or stringed instruments are frequently not as effective upon brass instruments. Nevertheless, in making an arrangement there must be no omission of any essential part.

The following extract illustrates the arranging of a woodwind passage from Tschaikovski's Symphony in B minor ("Pathetic"). It is taken from the Andante of the first movement (as arranged by Sydney Herbert).

(Condensed orchestral score) :—

Flute *p*  
Bassoon 3  
Strings Pizz.

Bassoon 3  
Strings 3  
Cello pizz.

(Brass band conductor's score, in treble clef) :—

Soprano Cornet only  
*p*

Cornets, bines & horns  
*p*

Bass *p*

Euph. *p*



### The Horns.

The orchestral horn parts may be played on the tenor horns. When the former have sustaining parts they may, on some occasions, need reinforcement when transcribed for the latter. In such case the tenor horns should be strengthened by adding other parts. As a matter of fact, a horn entry in the orchestra is often a moment of great importance, so that it is necessary to make such an entry very prominent in the brass band. Tenor horns will not be strong enough, and therefore other instruments must be employed. Trombones, or baritones, form good substitutes, but it must be remembered that the former are the most powerful instruments in the score, and if a climax follows later, it is advisable to reserve the trombones for that, and not weaken the effect by using the trombones for an entry just before.\*

### Trumpets, Trombones, and Tuba.

Orchestral trumpet parts\* can frequently be transferred without alteration to the brass band score, though it may sometimes be expedient to strengthen even the trumpets by trombones. Trombone parts themselves will usually need little alteration, except that this family is much more frequently employed in the brass band, so that they have to play many additional passages besides those already appearing in the original orchestral score. Sometimes, however, the orchestral score will include an alto trombone part, lying too high for a tenor trombone. In such a case it is advisable to re-arrange the three trombone parts so as to make them suitable for two tenor trombones and one bass trombone.

The orchestral tuba usually doubles the bass trombone, either in unison or an octave lower, and in the brass band the former's part can often be left to the latter instrument, for the basses of the

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\* It must be remembered that the old orchestral horns and trumpets were without valves, and were crooked in various keys, often playing merely isolated notes or chords belonging to the keys in which they were crooked. It may be advisable to discard certain passages which may prove redundant in a band score.

band will usually have the same part. If used independently in the orchestral score, the tuba will have its counterpart in the E flat or BB flat basses of the brass band score.\*

### The Percussion.

As a general rule, percussion parts can be given as they stand to the percussion of the brass band, but if the band has no timpani the side drum and bass drum (or both) will be used instead. Occasionally, however, the timpani, which, of course are given notes of actual pitch, are required to play a solo passage, or even to provide the *only* bass part to a chord. If this is so, it is not sufficient to give the timpani part to a side drum or bass drum. If this were done there would be no bass part, and even if the band had a set of timpani upon which could be played the actual notes as written, the bass part might be far too weak in the brass band; for providing the bass part to an orchestral entry of, say, the woodwind family, is a vastly different matter from supplying the same part to even the softest group in the brass combination. Accordingly, the part must be given to the basses, unless the band has a good pair of timpani upon which the part may be played, at the same time having the part cued in the basses ready to correct any lack of balance.

### The Strings.

Stringed instruments will give the greatest trouble to an arranger, for the capabilities, the tone colour, and the general characteristics of the strings differ so completely from those of brass instruments. In the first place, the bowing of stringed instrument passages is vastly different from the division of the same passages according to the "breathing" of the wind players. (This has already been discussed in Chapter VIII.) Again, a great deal of "passage work" (as it is called) is unsuitable to brass instruments and must be modified in the band score. What has already been said in the previous chapter about re-arranging passages which lie comfortably for the pianist but unsuitably for the brass instrumentalist must also be borne in mind in recasting string passages. At the same time over zealousness in re-arranging must be guarded against, some arrangers showing too much eagerness to alter existing passages. For instance, the following passage does not need any modification, for the technique and tonguing of the average solo cornet player are quite sufficient to enable him to give a brilliant rendering of such bars :—




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\* For further details concerning orchestral wind instruments and for additional information regarding every component of the orchestra the reader is advised to consult a standard work on orchestration.

One of the most frequently encountered orchestral idioms is the string tremolo written as follows :—



This somewhat resembles the pianoforte tremolo already dealt with, and should be treated in the same way. If the effect intended is a delicately ethereal accompaniment, the iteration of notes is not necessary, and simple chords can be written, viz. :—



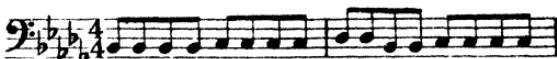
but if the effect is one of dramatic purport, then some movement must be obtained, such as :—



When a tremolo is given to the orchestral double bass it is advisable to let the brass band basses replace it by some definite figure in order to make it sound effective, e.g. the following orchestral bass part :—



may be converted into something like the following :—



and this principle should be carried out on all occasions when a simple sustained bass part is not suitable

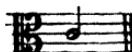
A string player is able to play two notes simultaneously ; also he is able to make a sweep across the strings, playing three or four notes in such rapid succession that they sound almost as a chord. When this idiom is encountered in an orchestral score it is, of course, necessary to give the various notes to different instruments.

Another orchestral effect is that of *pizzicato*, i.e., the plucking of the strings instead of bowing them (usually indicated as “*pizz.*”). In this connection it must be remembered that *pizzicato* notes for

strings are short, so that no matter how they are written in the orchestral score, they should appear as quavers or semiquavers for brass instruments. If the words "*quasi pizzicato*" are written above the parts they may induce players to strive to get the correct effect. At the same time the notes must not be made too short.

### Violas, 'Cellos, and Basses.

The viola part is often somewhat confusing to inexperienced arrangers owing to the alto clef prefixed to its stave, but if it is remembered that



is the same as



the difficulty should disappear. Any solo work for violas may be taken by horn, baritone or euphonium, or even by cornet if the part lies high. If the viola solo is followed by one for the 'cello, avoid using the euphonium for the former.

The violoncello has its part written in the bass clef, with the occasional use of the tenor clef (and sometimes the treble clef) for the highest notes. Most solos can be transcribed to the euphonium part, where they sound very effective indeed. If they go below the *effective* compass of the euphonium they should be transferred to the bass. The following passage for the 'cello



could be divided between the euphonium and E flat bass, viz. :—

Euph.  
Eb Bass  
(solo)

(A good euphonium player could play the whole passage on a four-valved instrument).

The orchestral string basses sound an octave lower than their written notes, and most of their work can be given to E flat and BB flat basses, but if the original work is too florid it may need modification in the band score.

The following table shows the most frequently employed orchestral instruments, together with those which may represent them in the brass band arrangement :—

*Flutes*.—Cornet family (including soprano).

*Oboes*.—Cornet family.

*Clarinets*.—Corns, with horns or baritones on lowest notes.

*Bassoons*.—Euphonium, baritones or sometimes trombones or basses.

*Horns*.—Horns, baritones, flugel, or sometimes euphonium.

*Trumpets*.—Corns, sometimes reinforced on lower notes by trombones.

*Trombones*.—Trombones.

*Tuba*.—Basses.

*Violins*.—Cornet family, also horns.

*Violas*.—Corns, horns, and baritones.

*Celli*.—Euphonium.

*Basses*.—Basses.

### The Complete Transcription.

When the arranger has completed the transcription, he should go through it bar by bar comparing it with the original orchestral version to see that he has omitted nothing from his arrangement. He should specially notice the following orchestral parts which are often overlooked :—Second flute, second oboe, second bassoon, third and fourth horns. He should also consider the accompaniments. Has he made them too feeble or too strong? They should be written so that it will rarely be necessary for a conductor to tell his men to play them more softly or more loudly than the expression marks demand. He should then look again at his *tutis*. Are they well balanced or are some parts too thick and others too thin? If he has had little practical experience of such matters, he should endeavour to get a band to play them over. It is surprising how different the effect often is from what he anticipated. Take the final chord. Why does it sound all tonic and dominant, with very little third? Where is that delicate bassoon phrase which he has given to the euphonium? Why does it fail to come through? Why does that sustained passage sound muddy? It looked all right on paper. Such weaknesses, and many others, become obvious upon a practical test with a band.

One word of caution is added here. The necessity of scoring works so that they may be effective when played in the open air must never be disregarded. To ensure this, it may be expedient to add sustaining parts which do not appear in the original orchestral copy, these added parts having a sort of “welding” effect, thus binding together a score which might otherwise sound thin when played out of doors. Apart from such sustained work,

nothing must be added to the original score. Counter-melodies, additional motives, etc., must not appear in an arrangement of an orchestral work. A well-written orchestral work will contain sufficient to sustain interest without the arranger adding original matter devised by himself.

This chapter will close with two examples of scoring from orchestral music. The first example, from Wagner's "Parsifal," shows how different combinations can be used in immediate succession to produce different tone colour. It is given in reduced score.

From "PARSIFAL" (Wagner.)

The second arrangement (from the 3rd Movement of the "Pathetic" Symphony) is in full score, the orchestral version being condensed. Notice how the arranger (W. Reynolds) has transcribed it for brass band. Three points demand attention. Observe how the phrase (taken from the first subject)



is played first by basses and then by basses and trombones. Then notice which instruments take the upward moving tremolo for strings. Also notice how the original horn passage

(Orchestral horns in F)

is reinforced by the trombone in the band arrangement. The solo cornets join in at the tutti, a bar later than the given extract.







## CHAPTER XI.

## ARRANGING FROM VOCAL MUSIC.

After having essayed the art of arranging from pianoforte music and from orchestral music, the reader may wish to transcribe vocal music so that it can be played by a brass band. The simplest type of vocal music—the hymn-tune—has been dealt with in an earlier chapter, and by now should present no difficulty. The remaining branches of vocal music most frequently met with are three in number: (1) Solos with pianoforte accompaniment; (2) Solos with orchestral accompaniment; (3) Choral works accompanied by an orchestra. (Occasionally, unaccompanied choral works are encountered, but as the principles involved in arranging them for brass band are practically the same as are required for scoring hymn-tunes, their separate consideration is not necessary.)

**Solos with Pianoforte Accompaniment.**

When arranging any vocal solo for brass band it is necessary to employ the most suitable instruments for the solo part. Whether it is advisable to use one, the register of which corresponds to that of the vocalist for which the item was originally written, is a matter of individual taste. Some solos "work" as well on the euphonium as they do on the cornet. At the same time it would seem rather out of place for a euphonium to play an arrangement of "Hear My Prayer," for this solo is always associated with a treble or soprano voice. In the same way, a cornet rendering "The Diver" would sound absurd. When, however, the solo is an operatic aria it is expedient to retain the same register, giving the soprano solos to the cornet (or soprano), the contralto solos to the horn, the male soloists being represented by the trombone, euphonium or baritone, though the last-named is not so frequently used nowadays for such work.

The next matter to consider is the key. This has already been considered in an earlier chapter, but the writer wishes to stress once again the necessity of choosing a key that will enable the solo part to be laid out so that it occupies the most effective part of the instrument: *e.g.*, if the solo is originally one for a high soprano vocalist and lies too high for effective performance by the solo cornet, it should be transposed a third or even a fourth lower, unless, of course, it is desired that the soprano cornet should take it. Nothing is more distressing than to hear a player constantly straining away at his higher notes, and by lowering the register of the whole song this uncomfortable feeling is avoided. After all, the soloist usually has a good high note in the final cadence of his item!

Having decided upon the key, the arranger should take the pianoforte accompaniment, and pencil in the different combinations he is going to use, at the same time giving careful consideration to the matter of balance, for his forces should be so marshalled that there should never be any danger of the accompaniment overwhelming the soloist, *provided that the expression marks indicated by the arranger are observed*. It must also be borne in mind that the soloist himself will not, as a general rule, be included in any passages other than those in which the original vocal soloist was singing.

Apart from the above considerations the arrangement will now proceed on the lines laid down in the chapter on scoring from pianoforte music.

### Solos and Choral Work with Orchestral Accompaniment.

When it is desired to arrange a vocal work which has orchestral accompaniment, it is advisable to obtain a vocal score of the work with the orchestral version reduced to a pianoforte accompaniment. This will enable the arranger to "sketch out" his grouping of instruments, as in the case of solos with pianoforte accompaniment. At the same time, endeavour should be made, by reference to the full orchestral score, to reproduce if possible the idioms employed by the composer, together with the contrasts made by his use of different combinations of instruments. It is almost obligatory in this type of arrangement to keep the soloists in the same register as in the original version.

Any important work in the accompaniment must be so arranged that it does not hinder the effective "coming through" of any soloist.

This can only be managed by allowing decorative work to be played by some instrument differing in "colour" from the one playing the solo part. It is not always necessary to give it to some instrument lower or higher in pitch than the principal instrument; a careful arranger can often retain both the solo and "decoration" in the same register without sacrificing the clearness of the former.

The same type of accompaniment as in the original version must be preserved in the arrangement, with, of course, such modifications as were suggested in Chapter X.

When an arrangement is being made from an operatic score it is necessary to aim at sufficient contrast between the different sections of the work to prevent monotony. This is ensured by alternating movements of different types and different tempi, a slow  $\frac{3}{4}$  being followed by a quick  $\frac{2}{4}$ , a florid instrumental movement being followed by a slow cornet solo, a full choral section of brilliant type being succeeded by an *andante* movement for euphonium solo with sustained accompaniment, and so on. There must also be contrast of key, not violent contrast, for each movement must pass to the next without a "wrench," but such contrast as is provided by one movement being in the key of B flat major, the next in E flat major, etc. The arranger should avoid alternating between two different keys.

Further variety may be obtained by a change in mode from major to minor, and vice versa. By using all these methods, changes of type, tempo, key and mode, a really interesting selection can be evolved.

As a practical illustration of the way in which operatic solos of different character can be transcribed for brass band, two extracts from Shipley Douglas' arrangement of a selection from "Pagliacci" are appended. The first is a serenata for trombone with a *pizzicato* accompaniment. The second comprises the opening bars of "On with the Motley" for euphonium with a sustained accompaniment. The cornet parts are not included in either example as these instruments are resting. The same combination of accompanying instruments is used in both examples.



## Serenata from "PAGLIACCI" (Leoncavallo)

### **Allegretto**

Arr. by Shipley Douglas.

ARR. by Simpley Douglas

Solo Horn      *pp molto stacc.*

1st Horn      *pp molto stacc.*

2nd Horn      *pp molto stacc.*

1st Baritone      *pp molto stacc.*

2nd Baritone      *pp molto stacc.*

1st Trombone      -      -      -      -

E♭ Bass      *pp molto stacc.*

BB♭ Bass      *pp molto stacc.*

"On With the Motley" from "PAGLIACCI" (Leoncavallo)

## **Adagio**

Arr. by Shipley Douglas.

Arr. by Shipley Doug

Allegro

ten.

Solo Horn      *pp ten.*

1st Horn      *pp ten.*

2nd Horn      *pp ten.*

1st Baritone      *pp ten.*

2nd Baritone      *pp ten.*

Euphonium      Solo *pp*  
*mf declamando con dolore*

E♭ Bass      *p*

B♭ Bass      *p*

Musical score page 10, measures 11-15. The score consists of six staves. Measures 11-14 show eighth-note patterns with grace notes. Measure 15 begins with a fermata over the first measure of the next system, followed by a solo section for the first violin.

measures 11-15

etc.

etc.

etc.

etc.

etc.

etc.

Solo

mf

etc.

etc.

etc.

Musical score page 10, measures 11-12. The score consists of six staves. Measure 11 starts with a forte dynamic (f) in all voices. Measure 12 begins with a piano dynamic (p). Measures 11-12 are followed by a repeat sign and the instruction "etc.".



## CHAPTER XII.

### ARRANGING FROM ORGAN MUSIC.

A branch of musical composition which has received rather inadequate treatment at the hands of arrangers for brass band is organ music. This is to be deplored, for many works originally composed for the organ are eminently suitable for transcription for the brass band. As a matter of fact, anything which "sounds well" on the organ usually "sounds well" on the brass band.

Before attempting to arrange from any organ composition, the reader is advised to peruse a book about the organ, or to get an organist to explain the intricacies of his instrument; or, better still, he should combine both these methods of obtaining the necessary information.

#### The Manuals and Pedals.

The first thing he will discover is that the organist is not provided with one keyboard as in the case of the pianist but that he has two, three or four rows of keys to be used. Moreover, he has also another row of keys situated below the seat. These he operates with his feet, this set of keys being called the pedal key-board. He will also notice that he has a large number of stops (or, in the case of many modern organs, small buttons) all bearing unfamiliar names. These names indicate the particular organ "tone" which will be produced when the stop is drawn or the button is pressed. The organist can use several stops at once in order to produce different tonal combinations. In order to lessen the time and labour involved in drawing a large number at once, there are a number of "composition pedals" or "combination pistons" (the former worked by the feet and the latter by the fingers) which have the effect of pushing out, or drawing in, several stops at once.

The stops are grouped under certain heads, viz., Great, Swell, Choir, Solo, Pedal, and, sometimes, Echo, but as the last named group is rare it will not be considered in this connection. Each of these groups affects the row of keys corresponding to it. For instance, all the stops in the Swell group will affect the notes depressed by the row of keys known as the Swell, but will not affect those on any other manual unless coupled to it. This coupling is done by means of a further series of stops which causes the keys of one manual, when depressed by the player, also to depress those of another manual, and thus combine the sounds operated by both manuals. The manuals can also be coupled to the pedals.

The pipes which are brought into operation by the group of Swell stops are enclosed in a large chamber with shutters, and, by means of a pedal conveniently placed to be operated by whichever foot is free, the organist can open and close these shutters, thus producing a *crescendo* or *diminuendo* effect. The Choir and Solo stops are also similarly enclosed.

## The Stops.

The stops themselves bear names many of which are not encountered elsewhere than in organ nomenclature. They may also bear the word "feet" together with the numbers 2, 4, 8, 16 or 32, though sometimes these numbers are omitted, in which case the arranger must find out what is the appropriate number for that stop. This is very important, for only the stops marked with the figure 8 are "non-transposing" stops. To make matters clear, let us depress the note known as "middle C" on the keyboard, at the same time drawing a stop for that manual. If the stop bears the figure 8 the sound produced will be that of the note depressed. If it bears the figure 4, the sound will be an octave higher than the note depressed, and two octaves higher if the stop bears the figure 2. Conversely, a 16-feet stop causes the sounds to be an octave lower, and a 32-feet stop two octaves lower.

Stops are divided into three classes according to the type of sounds produced. They are named flue stops, reed stops, and mutation stops respectively. Space will not permit of the treatment of every stop, but a few notes on several of the more important ones may be of assistance.

### FLUE STOPS.

#### *16-feet length.*

Bourdon,	Stopped Diapason,	-	Soft tone.
Double Open Diapason,	-	-	Rich full tone.
Double Gamba,	-	-	Soft tone, slightly reedy.

#### *8-feet length.*

Stopped Diapason,	}	-	-	Soft tone.
Lieblich Gedackt,		-	-	
Hohlfloete,	}	-	-	
Salicional,		-	-	Soft and reedy.
Dulciana,	}	-	-	
Open Diapason,		-	-	Rich full tone.
Gamba,	-	-	-	Rich and reedy.

#### *4-feet length.*

Flute,	}	-	-	-	Bright tone.
Waldflöte,		-	-	-	
Salicet,	}	-	-	-	
Gemshorn,		-	-	-	Bright and reedy.
Octave or Principal,	}	-	-	-	

#### *2-feet length.*

Piccolo,	}	-	-	-	Brilliant tone.
Flageolet,		-	-	-	
Fifteenth,		-	-	-	

## REED STOPS.

*16-feet length.*

Tenoroon, - - - - Rich tone, but soft.

Trombone, } - - - Full rich tone.  
Contra Posaune, }*8-feet length.*

Hautboy, - - - - Soft tone.

Clarinet, - - - - Full tone, often very reedy.

Horn, }  
Cornopean, }  
Trumpet, }  
Posaune, }  
Tromba, }Harmonic Trumpet, }  
Tuba Mirabilis, }

- - - - Full rich tone.

- - - - Loud, almost "brassy" tone.

*4-feet length.*

Clarion, - - - - Brilliant tone.

## MUTATION STOPS.

Quint, - - - - Bright tone, sounds a fifth  
or twelfth higher than  
written.Twelfth, - - - - Very brilliant tone, sounds  
a twelfth higher than  
written.Mixture, - - - - Adds several notes, a fifth,  
octave, twelfth, etc.,  
above the written notes.

Similar stops to the above are found on the Pedal Organ, the Sub-Bass or Contra-Bourdon being soft 32-feet stops, the Double Diapason being a loud toned 32-feet stop. The Bourdon and Violone are soft toned and the Open Diapason loud toned 16-feet stops. Of the 8-feet, the Stopped Flute and Violoncello are soft toned and the Principal is loud toned. The Quint and Twelfth are also found in this group.

**The Organ Copy.**

The copy from which the organist plays is written upon three staves, though sometimes four are used in complicated music. The lowest staff is for the Pedal Organ, the others being for the manuals. At the beginning of each movement will be found what is called the "registration." This is an indication of the composer's suggestions as to the appropriate stops to be used. Sometimes the actual stops are named, but at other times merely the

type of tone required is specified. Consider the following example:—

Swell. Full  
 Great. Full; to Swell  
 Choir. Ged. Dulc. 8  
 Pedal. Full; to Great and Swell

Allegro moderato e serioso  $\text{J} = 100.$

Manual { Gt. ff etc.  
 Pedal ff etc.

If the reader wished to score this for brass band—it is the opening of the first movement of Mendelssohn's First Organ Sonata—he would go through the copy and mark the different combinations of instruments to be used, letting them correspond as far as possible to the registration given at the head of the movement. As it begins on the Great Organ (coupled to the Swell) with the Pedal Organ (also coupled to the Great) marked "Full" he will begin with the full band. Later on, the copy is marked "Reeds in," so he will reduce his forces in the band score. Still further on there are passages to be played alternately on the Choir Organ and Great Organ. A glance at the above registration will show that the Gedackt and Dulciana—soft stops—are to be used on the former, so that he will use horns, baritones, euphonium, and basses in the band arrangement. (It must be remembered, by the way, that the organ horn stop does not at all resemble the horn of the band.) Further on, the Swell Organ is used independently, but there is an indication: "Reduce Sw." which will call for a contrasting combination of instruments in the band score. This procedure will be continued throughout the movement.

The Mutation Stops must be ignored, for it would be atrocious to write a part, say, a twelfth above a given part in order to reproduce the effect of the Twelfth stop, the effect being similar to that produced by a cornet player playing from an E flat bass copy, the bass himself also playing from his own part, so that both parts would be moving at an interval of a twelfth. As a matter of fact, manual Mutation Stops are only employed in combination with a large number of other stops to which the former add brilliance.

### Fugues.

One type of organ music lends itself admirably to brass band reproduction. This is the fugue, and the reader is advised to obtain some of the organ fugues of Bach or of Mendelssohn and arrange them. Before doing so, however, he is advised to read a book on fugal construction. He will discover that a fugue is

usually made up of the following :—Subject, Answer, Counter-subject, Episodes, Final Pedal, and Stretti.

The Subject is the theme given out by the first "voice," and the Answer is the same theme played immediately afterwards by another voice in the dominant key. While the Answer is being played, the Subject continues with a Countersubject. Other entries of the Subject and Countersubject then appear, after which there ensues an Episode (a section containing neither subject nor answer) leading to another key.

Then follows another group of entries of the subject in the new key, followed in its turn by a further episode leading to another related key. Further groups of entries and episodes follow in succession until a long dominant (or tonic) pedal is reached. Upon this pedal is built the final group of entries of the subject leading to a climax with which the fugue ends. Sometimes the subject is not completed before another "voice" also enters with the subject, or answer. Such entries are called "Stretti."

When arranging a fugue for the brass band it is important to see that the instruments which begin an entry of the subject (or answer) complete that entry as in the organ copy, and not wander off into another part. As each "voice" completes its entry it should be reduced in volume of tone when proceeding with the countersubject, in order to permit the remaining entries to be sufficiently prominent. When all the first group of entries has been made, contrasting scoring should be used for the episode, and the instruments which are to begin the next entries of the subject should be given rests during the latter part of the episode in order that the entry may be all the more effective. The same procedure must be carried out as the fugue proceeds, aiming at contrasting instrumentation each time and taking care that the same instruments do not lead the entries of the subject in successive episodes. The full band should be reserved for the climax at the end of the pedal entry, for the whole object of a fugue is to "build up the forces" to a magnificent final entry of the subject. Full use should be made of the basses for entries of subjects or answer. Fugues well scored for the band will always sound well and serve to dispose of the fallacy that "fugues are dry-as-dust academic exercises." They will also prove extremely interesting to the players.

## PART III.

# The Direction of a Band.

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## CHAPTER XIII.

### CONDUCTING.

The subject of conducting is one which deserves far more detailed attention than is usually bestowed upon it, in order to emphasise the distinction between a "conductor" and a "time-beater." Of course, it is readily agreed that the ability to beat time correctly and distinctly forms one of the most important branches of the technique of conducting, but there are other considerations as well. How should a conductor stand? How should he hold the baton? When should he use his left hand? How should he start a movement on an incomplete bar? These points will all be treated in this chapter.

#### **Position of the Conductor.**

How should a conductor stand? It will be ceded that the most effective position is the one which gives him the greatest control over his band. Generally speaking, he should always be raised from the ground by standing on a box or pedestal of suitable height. He should stand firmly on both feet with a very slight leaning forward, at the same time keeping the head and shoulders back. The legs should be kept as stiff as possible so that all movement is confined to the hands and arms with perhaps a slight body movement. The knees must never be bent, and, except on rare occasions, the conductor should not step forwards or sideways. The music desk should be in such a position that the complete movements of the conductor's arms are not hidden by the copy thereon from the view of players on a low level, while at the same time he must be able to see the music clearly. This means that an ordinary music desk is of little use, and one of which the top will lie in an almost horizontal position is necessary.

#### **The Baton.**

Although some conductors are now conducting without a baton, yet the majority still conform to the conventional practice. The best type to use is a matter of experiment on the part of each conductor, but as a rule a long, thin, light baton is to be preferred to a thick one. The type of silver mounted ebony "tree trunk"

which so often forms a "presentation" to a conductor is of little use, for little or no control of the stick is possible. The length will vary according to the type of band to be conducted. The writer uses one about twenty-four inches in length with a bulb at the lower extremity for a concert orchestra, while a short one of about twelve or fourteen inches has to serve for a brass or military band concert in a bandstand where a longer one would come into contact with music desks, overhead lights or hanging decorative plants.

The stick should be held between the thumb and one finger (or two) in such a way that beats can, when necessary, be shown by movements of the fingers alone. It must at all times be under perfect control, but must never be held in the whole hand, as a hammer is usually held.

The position of "rest" should be practically level with the conductor's shoulder, and the players must be so arranged that they can distinctly see this position of rest over the tops of their stands, seeing it as it were "out of the corner of the eye" without looking up from their copies.

This is very important, for a bad arrangement of music desks will often mean that a player will have to look completely away from his copy in order to see the conductor; conversely, when he reaches an intricate part, his eyes will be "glued" on his copy, and the conductor's beat will be out of his line of vision, so that precision of playing will naturally suffer.

### **Beating Time.**

It is generally recognised that the main purpose of a conductor is that of securing correct tempo and unanimity of performance. Accordingly, his chief efforts should be directed towards giving beats sufficiently definite to be understood by all the players under his direction. Before starting to beat, a short preparatory up-beat should be given. The archaic way, still employed by some band-masters, of giving a "bar for nothing" is quite unnecessary. It may be argued by such a conductor that by beating a complete preliminary bar a start in complete unanimity is secured, and the question may be asked, "If this bar of preparation is not given, how will the players know at what speed the movement is to be played?" The answer is simply this: "Beat one preliminary beat before that on which the movement is to begin and let this beat be in the exact tempo at which the movement is to be performed." This second point is very important. The writer has often seen conductors giving a preliminary beat at a tempo of, for instance,

$\text{♩} = 120$  while the movement is written in the tempo of  $\text{♩} = 80$ . This means that the players will be uncertain as to the exact moment upon which the second beat will fall; for, assuming, owing to the speed of the up-beat, that the movement will be played at  $\text{♩} = 120$ , they will be tempted to bring in their second beat notes at that speed, thus anticipating the correct moment. When the movement begins on a complete bar the preliminary beat will start at the

"position of rest" alluded to above. It will rise to the highest point used by the conductor and will then fall for the first beat. Here it is necessary to stress a golden rule of conducting, viz., "There must never be more than one down-beat in a bar." It may be stated by some that this rule is unnecessary, but such is not the case, for inexperienced conductors beating a movement in compound time, often use more than one down beat, or even if not wholly guilty of this offence, are partially in the wrong by using some subsidiary beat which may resemble a down-beat. The reason for this recommendation is obvious, for the first beat of a bar acts, as it were, as a landmark for the player who has lost his place or who has become somewhat "wobbly" in his time.

The direction of the second beat will of course vary according to the time signature, but it is interesting to note that this second beat acts as what may be called the "distinguishing" beat for all simple times. This distinguishing beat enables the performer to ascertain at a glance the number of beats in each bar as beaten by the conductor, for he has only to watch for the second. If it is beaten as an up-beat there will be two beats in a bar; if it is taken to the conductor's right there will be three beats in a bar; if to the left four beats in a bar. For compound times this rule requires modification. One other general recommendation should also be borne in mind, viz., *each successive beat after the first should finish at a point slightly higher than the preceding one.* This will be obvious from the following diagrams.

### DIAGRAMS OF BEATS.

Two beats in a bar is one of the most difficult times to conduct so that distinct beats are given, but the following plan may be adopted :—



Notice that the diagram does not consist of straight lines, for the conductor in order to give grace to his actions, should always let his movements proceed in slight curves with the exception of each first beat which should proceed quite perpendicularly.

### Three Beats in a Bar.

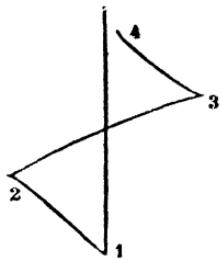
Following on the recommendation given above, the conductor must take his second beat to the right, and the third beat must rise, as in the following diagram :—



The second beat must never be taken to the left.

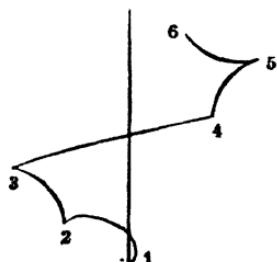
### Four Beats in a Bar.

When beating four beats in a bar, the third beat must be a very deliberate one, as follows :—



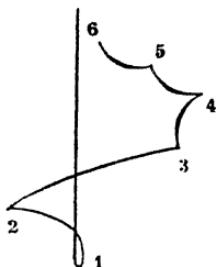
### Six Beats in a Bar.

When beating six in a bar it is necessary to notice whether the division of the bar is 123, 456 or 12, 34, 56. The former will be the case for time signatures of  $\frac{2}{4}$ ,  $\frac{3}{4}$ , etc., and the latter for time signature of  $\frac{3}{2}$  (when crotchets are to be beaten) or of  $\frac{2}{3}$  (when quavers are to be beaten). In the case of the former division (the more usual one) the scheme will be as follows :—



the fourth beat being a very deliberate one.

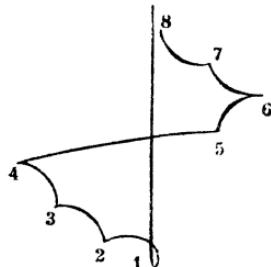
In the second case the beats will be given in a different direction :—



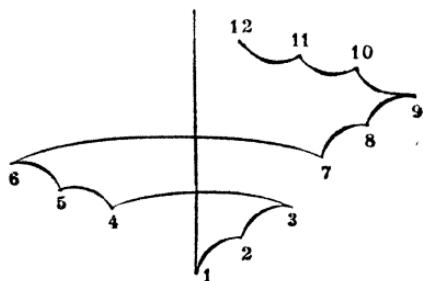
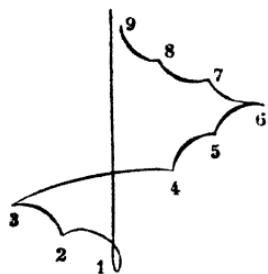
Notice that the first, third and fifth beats are to be more strongly accented than the others.

### Eight, Nine, or Twelve Beats in a Bar.

When beating eight in a bar the scheme for four beats should be employed with a subdivision of each main beat as follows :—



For nine beats in a bar, a subdivision of the scheme for three beats, and for twelve beats in a bar, the scheme for four beats may be employed :—

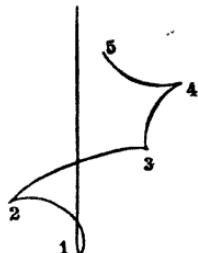


In beating the last two times, it is important to see that the "rise" of each beat is not too great, otherwise the conductor will find that he has only a limited space in which to indicate his last three or four beats. Matters may be simplified if he gives the main beats by movement of the arm, and the auxiliary beats by wrist movement.

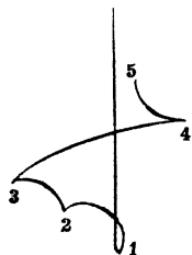
### Other Times.

One in a bar is beaten as two in a bar, but without the definite marking of the second beat.

Five in a bar is beaten in two different ways, according to the rhythm. When written as 12, 345 it is beaten as :—

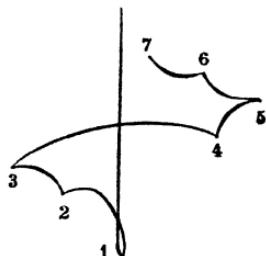


When written as 123, 45 it is beaten as :—

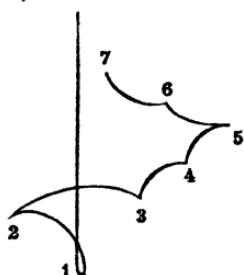


Should the tempo be too rapid to allow every beat to be indicated, certain subsidiary ones may be omitted.

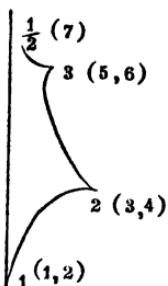
Seven in a bar also varies in a similar manner. When written as 123, 4567 it is beaten as follows :—



When written as 12, 34, 567 it is beaten as follows (emphasising the third and fifth beats) :—



When seven in a bar has to be beaten at a rapid tempo it is impossible to show each beat, and the writer, when conducting such works, particularly those by Holst, has found it best to beat "Three and a half in a bar" as shown in the following diagram :—



### Starting on an Incomplete Bar.

The remaining point to consider is the method of starting a movement on an incomplete bar. It is considered amateurish to beat the whole bar unless the movement begins on a bar practically complete, such as the second quaver in a slow  $\frac{8}{8}$  time. When the bar is not complete, another golden rule is applied, viz., *Always give one preparatory beat in the opposite direction to that upon which the movement begins.* This is analogous to the short up-beat already alluded to above. The application of this rule presents no difficulty. Take, for instance, a movement beginning upon the third crotchet in  $\frac{4}{4}$  time. As the third beat in this time is beaten to the right, the preparatory beat will be to the left. Suppose the movement is in  $\frac{8}{8}$  time (beaten six in a bar) and that it begins on the last quaver. The final quaver in this time is practically an up-beat, moving slightly from the right hand side to its upward position before beginning the down beat. Therefore the preparatory beat in this case must be in the opposite direction, down and slightly to the left.

### General Hints.

The beats should, of course, vary in extent according to the degree of expression indicated. When beating a *pianissimo*, finger or wrist movement may be sufficient, increasing via wrist and forearm movement to movement of the whole arm for a *fortissimo* climax. It is essential when a long *crescendo* occurs that the increase in the extent of beating is gradual, and that the full extent is not reached until the loudest point. This movement of the right hand can be supplemented by the use of the left hand which should gradually rise (palm upward) until the climax. For a *diminuendo* the reverse operation can be employed, the extent of the beat diminishing and the left hand (palm downwards) from a high level falling gradually.

It is very important that the left hand should not be used to assist in beating time except when special emphasis is desired. All unnecessary gesticulating must be avoided. A music critic recently described a conductor whose antics gave the impression that he was struggling with the ghost of the composer whose work he was directing (and he probably was!). This type of conducting is, unfortunately, too often seen, and is disconcerting equally to band and audience. Every gesture must have a reason, and, what is equally important, the same indication must always have the same meaning.

Some important signs may here be added. When the conductor requires a player to "bring out" a part more than he is doing at the time, he should indicate his desire by, as it were, a slight "pulling" motion with his left hand, palm upwards. To indicate that a part should be reduced, he should make a slight pressing motion with the palm downwards, in each case looking at the player or group of players at fault.

A *sforzando* may be shown by a sudden raising of the left hand, and a *sforzando* followed by a sudden *piano* (*sfp*) may be indicated by an equally sudden fall.

In certain movements, e.g., minuet, scherzo, etc., it is necessary to give the "coda" signal, and in other works, e.g. waltzes, marches, the "finish" signal. The common custom of tapping the baton on the stand is quite unnecessary and should be avoided. The better method is to hold the baton perfectly still in a perpendicular position for a bar or two. "Yes," it may be said, "but perhaps the players may not notice this, whereas if I tap they are certain to hear the signal." The answer is simply that good players immediately notice every alteration in the regular movement of the baton.

### Pauses.

Pauses may be divided into three classes:—(a) Final pause of a work; (b) pauses at the end of a movement or section leading into the subsequent movement; and (c) pauses in the course of a movement—possibly in the middle of a bar. The first class needs little comment. The baton should cease moving on the first beat of the pause, remaining motionless until the end when a slight but sharp flick will give the signal for the immediate cessation of sound. Should there be a *crescendo* or *diminuendo* on the pause (or both *crescendo* and *diminuendo*) this can be indicated by the rise or fall of the left hand, the baton remaining motionless. (And here the writer wishes to raise a protest against the absurd practice of playing "Amen" at the end of a hymn-tune with a *crescendo* on the "A" and a *diminuendo* on the "men," or, what is even worse, a *crescendo* and *diminuendo* on both syllables. It is without parallel in choral work or in organ accompaniment to hymns.) Sometimes a pause finishes with a *sforzando*, which should be strongly indicated both by the baton and the left hand.

The second class—that of a pause leading straight into the following movement is often wrongly indicated. There is no

need to give any separate signal for the cessation of the pause beyond that of the first beat of the next bar, e.g.:—



In this case a pause may be made by the baton on the fourth beat of the bar, the fall of the stick for the first beat of the ensuing bar serving the double purpose of ending the pause and starting the following movement.

The third type, that of a pause occurring in the course of a phrase, should be beaten in a similar manner to that of the second type. The baton should stop on the pause note, the band holding the note until the baton proceeds on its normal course. It is quite unnecessary to give an extra beat to indicate the end of the pause. In fact, by so doing the continuity of the bar is interrupted. A pause of this kind should usually be preceded by a slight *rallentando* even if not specifically marked. Sometimes a pause occurs at different moments in different parts, e.g.,



In such a case the baton continues until the fourth beat and there pauses until the down-beat is given for the next bar.

### **Preparation for Rehearsal.**

Before starting a rehearsal the conductor should have made a special study of any work new to the band. The score should be gone through, paying special attention to the various tempo marks, metronome marks, pauses, *rallentandi*, *accelerandi*, etc. It is also an advantage to mark certain bars which the conductor considers to be the climaxes of different sections. He must know the work very thoroughly before directing its rehearsal with his men, and this is possible only by reading the score through time after time. The result will be obvious at rehearsal, for the conductor will have "the score in his head" and not "his head in the score."

## CHAPTER XIV.

### FAULTS IN BAND PLAYING.

To enumerate every fault encountered in the performances of brass bands would be a colossal task, and it is the writer's intention to consider only those frequently experienced. It is convenient to group them under the following heads :—(a) Unsatisfactory tone ; (b) Poor intonation ; (c) Faulty balance ; (d) Lack of precision ; (e) Inaccurate rendering of parts ; (f) Faults of expression and interpretation.

#### (A) TONE.

##### **Tone, an Individual Concern.**

No band can produce a good tone unless every individual bandsman takes care that his own tone production is satisfactory. How often one sees in contest judges' notes "cornet tone unsteady," "bass tone wooden," etc. One metallic cornet can ruin the whole cornet section, just as one blatant trombone can ruin the trio of which it forms a part. The most important branch of tonal study is for the player to see that there is no part of his instrument on which he produces a poor tone.

If the player finds that any part of his instrument gives him an unsatisfactory tone he must find some way of overcoming the difficulty. As a rule, it is found that the weakest part of the instrument is that part which players rarely use. Therefore they should concentrate on that part. It is surprising the difference in cornet playing which is heard in different parts of the country. Some play with a metallic tone, others mellow ; some with a "tight" tone, while others go to the other extreme and play with a loose and flabby tone. But the greatest fault of all is that of playing with a pronounced wobble. This is not confined to cornet players, for euphoniums and trombones are also addicted to it. A violinist can produce a most useful effect (the vibrato) by a slight "quivering" of his left hand on the string, resulting in a diminutive and rapid alternation of pitch. The effect is somewhat similar (though not so pronounced) as the *voix celeste* stop on an organ—this stop using two sets of pipes at slightly different pitches. But how a cornet player thinks he is going to get the same effect by shaking his right hand as if it is afflicted with the ague, no one has ever explained. A good player can get the necessary slight vibrato effect quite naturally by blowing, without any mechanical aid from the right hand. The natural vibrato is sufficient, and the more obvious this becomes the less effective it is.

Soprano cornets are particularly prone to shriek on their upper notes. Nobody would admit more readily than the writer that

it is difficult to play the extremely high notes encountered in brass band selections, but players too often make a dash for these notes, instead of making a special study of the correct embouchure required to get them with greater ease.

The greatest fault with trombone playing is that of slackness in moving the slide, resulting in a glissando. If players would only realise that an arranger, even if he *has* marked the notes with a slur, does not want a humorous effect, they would never play these with one tongue. It is absolutely impossible to move the slide, while actually producing a note, without causing it to run into the next note. The notes must be gently tongued or "throated," and the slide moved as rapidly as possible. Of course, if the character of the piece (*i.e.*, a humorous number) demands a glissando, the player will know and play it as required. But in such cases the arranger usually indicates the effect desired.

Coming further down the score we get to the basses. There is often a tendency to play the bass in a series of disjointed puffs instead of aiming at the proper control of the breath. When a succession of semibreves occurs in a work, players are often unable to sustain them with equal tone until the end of the fourth beat. This fault can be corrected by practising scales played in semibreves at a very slow tempo. Good bass tone, with the players really filling their instruments, adds a great deal to the tonal ensemble of a band.

Similar faults are found among the other players of a band. Often not enough attention is paid to the tone of horns and baritones. A good trio of horns and a good pair of baritones can go a long way towards improving the ensemble, and if individual players on these instruments will only study this important matter of tone, then the effect produced both by the band as a whole, and also by these two sections, when used separately or as one unit, will be much enhanced.

### Tone, also a Band Concern.

It has been pointed out above that correct tone production is an individual concern, and if each player watches this important matter, the tone of the band cannot go far wrong, but at the same time it is the duty of the bandmaster to watch the tone of the whole band. The greatest fault of all, blatant playing, is often due to individual players thinking that their parts are not sufficiently prominent, and here the bandmaster's work comes in. A band must be taught to achieve a big tone without blatancy—to get a full tone, not a harsh one.

On the other hand, when playing softer passages the tone must not be allowed to become insipid. A band's performance is estimated by the rendering of the softer and slower passages rather than by those written *fortissimo*. Nothing is more pleasing than to hear a movement ended *pianissimo* by the whole band with perfect balance and good tone, solid but soft.

When a band which normally plays outdoors is called upon to play indoors, the necessary diminution of volume of tone must be

secured. Inclement weather often compels a performance to be held indoors, and bands who have practised for an outdoor event must at once moderate the amount of their tone to suit the altered conditions.

The bandmaster should watch particularly the trombone section. There is such a big range of expression available on these instruments that frequently this trio stands out (with a blatant tone) from the ensemble, or, what is worse, one player protrudes from the other two. The three trombones and two trumpets of a concert orchestra can overpower practically the whole of the rest of the orchestra in a *fortissimo*, and, in the same way, heavy blatant playing in a brass band by cornets and trombones will completely submerge the remainder of the band.

### (B) INTONATION.

The second series of faults lies in the all-important matter of intonation, which must receive attention in connection with every type of performance, whether concert work or contesting. In the latter branch of work, neglected intonation always brings its own deserts, and readers who are non-contestants will, it is hoped, forgive the writer if he turns for a few moments to actual instances of inattention to tuning resulting in many otherwise commendable performances being ruined. One band, playing in the West Country, was reported upon as having given "A very interesting rendering, but considerably hindered by lack of attention to intonation." Another report, this time at a Northern contest, was "Band started out of tune, but intonation improved later." (This contest took place on a cold day, a matter which is dealt with below.) On another occasion appeared the report, "Solo cornet has played with a sense of keen musicianship, but, unfortunately, he is tuned rather sharply"; and many other instances of such reports could be given. There are also many really bad reports such as "Band very much out of tune," "Soprano woefully sharp," "Owing to bad tuning in the bass section, these long sustained notes produce an undesirable waving effect (beats)," etc. Of course, there is the other side of the picture, when such reports appear as: "Band beautifully tuned," "Careful tuning has helped to produce an impressive ensemble," and so on, but as this chapter is principally devoted to pointing out faults, this consideration need not concern us.

#### Tuning Affects Tone and Ensemble.

Although adjudicators' mark sheets frequently have a separate heading for tune, it does not mean that tuning cannot affect other branches of performance. Oh, dear no! Without satisfactory intonation the equally important matter of tone, and the somewhat kindred matter of ensemble, cannot be satisfactorily attended to, so that the marks under these headings will also suffer. (By the way, it will be noticed that the heading "tune" usually appears early

.on an adjudicator's sheet—showing that it is one of the foremost things to which he pays attention.)

Yes, tone depends a great deal upon intonation. Sometimes bad tone is produced by bad intonation, and in other cases the reverse happens, bad intonation being caused by careless tone. Supposing you take three or four good cornet players all of whom normally produce a pleasing tone. Now get them to adjust their instruments so that each is slightly flat or sharp when compared with others, and let them play a simple theme. Curiously enough, their former pleasing tone seems to have disappeared, so that in some inexplicable way their untunefulness has resulted in unsatisfactory tone, these two factors of good playing being so much bound up with each other. On the other hand, a bandmaster may take great care to tune his band satisfactorily and may have all his work ruined by bandsmen who will persist in overblowing, so that what is intended to be a top A becomes almost A sharp, or his players may play with lips so much uncontrolled and flabby that lower notes may become flattened by almost a quarter of a tone.

Then take the matter of balance and ensemble. This too depends to a great extent upon intonation. An arranger lays his chords out so that each one is properly balanced, but his efforts are completely set at nought by untuneful playing which often causes extra prominence to be given to certain notes at the expense of others. This sounds somewhat involved, but it is a scientific fact that certain notes produce overtones at various intervals of an 8th, 12th, 15th, 17th, etc., above the printed note, and if the given note or generator is in tune, these overtones will reinforce the upper notes of the chord, but if the original note is out of tune. . . . ! As an experiment the reader should wedge down on the pianoforte the following notes:—middle C, the G above, the next C, and E above that. Now he should strike the bass C, an octave below the first wedged note and release the key. He will hear the other notes sounding in sympathy. When the strings have stopped vibrating, he should instead strike C sharp and listen. Do the wedged notes allow their strings to respond? No, because they are not in tune. Very well then, apply this to the tuning of a band. If a player sounds low C, slightly sharp, how can his overtones—all sharp—reinforce the upper harmony of the chord?

It was stated earlier in this chapter that satisfactory tone was both an individual concern and a band concern, but it does not apply in quite the same way to tuning.

### Tune, an Individual Concern.

Apart from the fact that the bandmaster must get his whole band in tune both individually and collectively, the question of playing in tune depends a great deal upon the individual player. First of all, each player must get his instrument "in tune with itself." By means of adjustment of main slides and valve slides, players on brass instruments must ensure that every note in the scale is in perfect tune. When he has ensured this, the player must *blow* every note in tune. It is not sufficient to get the notes in

tune to begin with and leave the rest to Providence. He must "feel" *every* note *every* time he plays it. Of course, in the case of a skilled musician, this becomes instinctive. He knows just when to humour certain notes. He knows, if a cornet player, when to play upper E with the 1st and 2nd valves, and when to play it as an open note. If a bass player, he knows how to humour his lowest notes, the pitch of which often gives trouble, and so on, each player regarding intonation as his own particular concern. If two cornet players are playing in unison and certain notes do not seem to fit, each one will endeavour to approximate his intonation to that of the other player and not think, "No, I'm right; the other fellow's out of tune." The old joke that "They were all out of step except our Bill" must not apply to intonation.

Trombone players, by the way, are often prone to regard their shifts as much fixed as the laws of the Medes and Persians. Because they once discovered that a certain knuckle was just opposite the bell for a certain note, there it will always be for that note, and they will ignore the fact that if they have had to pull out the main slide at all, each shift must be a trifle longer. In the same way the pulling out of a cornet main slide will necessitate a corresponding adjustment of every valve slide. How often in theatre bands do we hear the trumpets in tune when playing with the B flat shank, but out of tune when playing in A, just because the players have no time (or inclination) to alter the valve slides?

### Brief Notes on Various Aspects of Tuning.

The tuning note must be given by a reliable player (a tuning fork is better). A player once gave a B flat which began very flat and finished almost as B natural. He turned round triumphantly and said: "That is the B flat," and a worried euphonium said, "Which end of it?" No; he must be a player with a perfect ear.

Before tuning, all instruments must be warmed up, and they must also be warmed before starting to play. It does not matter how long is the interval between tuning and playing, so long as the instruments are warmed in each case, and not altered in the interim; the intonation will not be altered if the temperature is the same. (This, of course, does not apply to stringed instruments.) The band referred to above had evidently been well tuned, but had allowed their instruments to become cold again, while further blowing of the first few bars of the test piece warmed them up. Hence the report: "Band started out of tune, but intonation improved later."

Bandmasters, beware of the brass instrument player who plays with a low-pitch dance band in between band rehearsals. Always see that he has special attention with regard to tuning before he starts to play.

When playing an "echo" piece, see that the player who is playing the echo is in a sheltered position. The writer had the unpleasant experience of the distant player—on a draughty pavilion terrace—playing an "echo" which was decidedly out of tune with the band in a protected bandstand.

Some bands consider it *infra dig.* to tune up on a bandstand when at a performance. Why should they? Orchestras always do it.

It is a good idea for a bandmaster to listen to his band from a distance. Faults of intonation are often more noticeable than at a closer position. That is one of the reasons why adjudicators often call attention to bad tuning which the bandmaster has overlooked in the volume of sound which he hears on the bandstand.

As a final note on intonation may the writer be permitted to repeat a caution which he has uttered many a time when addressing bands after a contest: "A slip is soon over, but bad intonation is there all the time." Not that slips are overlooked; in a close contest they are often very serious. But they are soon passed by, whereas poor intonation greets the adjudicator at the outset and persists until the last note of the test piece. Which is the greater crime, a momentary slip or permanent untunefulness?

### (C) BALANCE AND ENSEMBLE.

It is of vital importance to a successful performance that the bandmaster and the bandsmen should constantly bear in mind the necessity for perfect balance in all parts. Why do some bands sound "all top and bottom"? Why do others sound as if the inside is "thick"? Because their attempt at correct balance has been unsuccessful. Each player should be able to "feel" if his instrument is too prominent, but the bandmaster should have the last word, for he is in the best position to judge, standing as he does in front of all the players. And yet this statement is not quite correct, for really the audience are in a better position still, for the sounds reach them as a homogeneous whole—that is, if well balanced.

It is excellent practice to play chords with varying degrees of loudness, noticing how some instruments become more prominent than others as the dynamic range is traversed. The moment a player realises that his particular part is beginning to protrude he should at once reduce his volume of tone. The enormous power of *fortissimo* possessed by trombones often causes this section of a band to be too prominent, and thus spoil the ensemble. Basses are also prone to this fault, especially when playing short *staccato* notes. At a recent concert in a London park a specific instance of this occurred, the only fault in the performance being the lack of balance in the bass section, the BB flat basses protruding in every passage above *mezzo-forte* in strength. Below this degree the basses were quite satisfactory, but as soon as a *forte* passage was reached, the bass notes came out like a series of minor explosions which refused to combine with the rest of the band.

As an example of the manner in which balance is affected by different degrees of dynamic range, let us consider the following chord as arranged for two cornets and two horns, giving the A



and D to cornets and the F sharp and lower D to horns—a faulty

arrangement in the ordinary course of events but suitable for the experiment. The four players should be instructed to play the chord at *mezzoforte* strength, endeavouring to make the parts balance. Next they are to make a *crescendo* from *mezzoforte* to *fortissimo*. It will be found that at this greater strength the cornets will overbalance the horns, due to the greater power of *fortissimo* of the former. This simple experiment may be repeated with other groups of instruments and also with the full band. In the latter case it will often be found that the top and bottom of the band overbalance the middle—a very common fault, often partly due to the mistaken practice of putting all the good players on the solo and *repiano* parts, whereas greater efficiency as a combination will be attained by leaving one good player on the second and third cornet parts. Neglect of this will not only spoil the balance, but it will also make the band sound thick and dull.

Throughout the rehearsal of new works the bandmaster must be constantly on the watch for parts which do not come through, or for parts which are too strong, intimating to the offenders that their parts are to be varied in prominence as the case warrants. The ears of the players are a guide only to a certain extent, for it is often difficult for a player on one side of a band to know if his part is balancing that of a player on the other side.

When counter-melodies are written by present-day arrangers, they usually contrive that sufficient parts have this additional theme so that it is well heard, but if it is not sufficiently prominent, then the bandmaster must have it "brought out."

### **Accompaniments.**

Solos with band accompaniment call for careful attention on the part of the conductor. How frequently one hears a soloist playing his part *forte* when it is marked "mf." The reason does not need much seeking. He probably tried to play it at the proper strength, but finding that the accompanying instruments were too strong for him, he increased his volume of tone in order to be heard above them. This is obviously the wrong way to correct bad balance. The soloist should be directed to play at the correct strength, the accompaniment being subdued until the tug-of-war between it and the soloist ceases. A whole band can play so softly that even the weakest instruments can be heard when playing solo passages. A striking instance of this was recently afforded by a band which accompanied several solos by a soprano vocalist. The accompaniments were most effectively rendered, *pianissimo* effects being attained simply by—as it were—whispering upon the instruments, and not by the less satisfactory method of cutting down the number of players.

### **Percussion.**

The percussion instruments should also receive attention, for at times they tend to swamp important sections of a composition. The writer once asked the bandmaster of a very amateur band why the drummer introduced a side drum roll whenever the score had

a rapid bass passage which was obviously beyond the capabilities of the players who always muddled the part. The answer was, "A good drum roll covers a multitude of sins." The moral underlying this reply is easy to discover.

### (D) PRECISION.

The term "precision" is usually understood to connote both attack and release, but it also comprises what may be called "continual precision."

#### **Attack.**

There is no doubt that the opening bars of a work afford an opportunity to a listener of estimating the capabilities of the band. Sometimes, of course, the band begins well and falls away later, while on rarer occasions the reverse takes place, but usually the standard set by the opening bars is maintained. If the band begins with a ragged first chord, or if any hesitancy is shown, then the listener is led to think: "I am afraid this band is not going to play very well," but if the opening chord is a bold one, with absolute unanimity of purpose, then he settles down to the expectation of a good performance.

Of course the whole matter depends upon two factors—the definiteness of the conductor's beat and the preparation by the players. The former was dealt with in an earlier chapter, and the second factor must receive the attention of all bandsmen. They must be prepared, their lips must be moistened, and they must have the initial note in their minds, for obviously they cannot have two shots at the note with which they are to begin. This is especially the case when the movement opens softly. It is a great test of a band's fitness to start a work *pianissimo* without the slightest hesitation, or without any "mis-fires." As an experiment, the bandmaster should ask half-a-dozen bandsmen to sound low C on the fourth beat of a bar, after counting three, at the same time insisting that it be played *pianissimo*. The result is often most humiliating.

The bandmaster should not keep his band too long in a state of expectancy. If he raises his baton as an indication that he is going to begin, the players will immediately prepare themselves, but if he keeps the baton poised for some time their lips will begin to relax and a false start will ensue.

#### **Release.**

The release of a note is of equal importance, many bands not giving sufficient attention to the manner in which they quit chords, especially those at the ends of movements. For a band of twenty-four players to cut short at the same moment depends partly upon the conductor and partly upon the players' ability to stop the supply of air instantaneously. Often this is accompanied by a disagreeable "kick" or a species of *diminuendo*. What is usually required is

a well-sustained note of maintained volume without increase or decrease. Sometimes the supply of wind fails so that certain players cannot sustain the notes for their full value. The remedy is obvious.

### Continual Precision.

By the term "continual precision" is meant the act of being in a state of incessant alertness all through every movement. The player must not think : "This is an easy movement and all is going well," and then settle down to an easy amble through it. No; he must pay as much attention to every note as he would do if the part had been bristling with accidentals. Only by such means can raggedness be avoided.

### (E) INACCURATE RENDERING OF PARTS.

The fifth group of "Faults" consists of those caused by players not rendering their parts with accurate attention to the printed symbol. One of the most common errors is encountered when playing triplets.

Take the following passage :—



Instead of the three quavers being spread out so that they are equal in length, the first two of each group are often hurried and a slight halt is made on the third, in order to attack the next beat, so that the part is incorrectly performed as follows :—



Another idiom frequently met with is the following :—



The fault here is somewhat the reverse of the preceding one. Players often lengthen the first quaver so that it is almost twice its normal length, thus necessitating the shortening of the final quaver, with the result that the characteristic rhythm is thereby lost, and the passage becomes distorted as follows :—



A similar inaccuracy occurs when a rest forms part of the triplet figure. In the following passage from Suppé's overture "Light Cavalry,"



the semiquavers are often played too soon, so that the  $\frac{2}{4}$  rhythm becomes one of  $\frac{4}{4}$ , viz. :—



When a movement in  $\frac{2}{4}$  time is taken two beats in a bar by the conductor, it will often secure unanimity of rhythm if the players mentally count six beats per bar. This is particularly the case when such figures as



occur in the accompaniment.

The well-known opening bars of the fourth movement of Luigini's "Egyptian Ballet" form another instance of this.

Andante  $\text{d} = 50$

Unless the players mentally count six beats in the bar during the dotted minims, they will not be unanimous in their rendering of the quavers in the third bar. It is not expedient to beat six here, but by carefully adjusting their counting of six to the conductor's beating of two in the first two bars, they are enabled to estimate the exact time of the quavers.

### Phrasing.

Phrasing calls for great care on the part of the players. It is generally accepted that when two notes are joined by a slur, the first note receives a little more prominence than the second,\* but beyond this it is hardly possible definitely to formulate many rules or recommendations, the musical sense of the player usually acting

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\* There is an absurd belief that the first of a pair of slurred quavers should always be lengthened, completely distorting the rhythm. Only on very rare occasions can this be done. The former of two notes should be "stronger, not longer," the recommendation being to "strengthen, not lengthen."

as a sufficient guide. Almost every phrase contains some sort of a climax, however slight, and it is usually advisable to work up to this point. Generally speaking, an upward moving passage is improved by a slight *crescendo*, and vice versa, but on some occasions the reverse is very effective.

Allusion was made in an earlier chapter to the necessity of marking the slurs for brass instruments with particular care. When an arrangement is encountered in which it is seen that the slurs are simply bowing marks from the original string parts transferred to the wind, the players must decide which slurs are to be attacked by a firm tonguing and which are to be "half tongued."

When a phrase appears twice in immediate succession on the same instrument it should be rendered differently on its repetition, by playing the second one more softly or more loudly than the first, by introducing a little *crescendo* or *diminuendo* into the second one, or by some slight increase of accentuation. This does not usually apply when the phrase is repeated by some other instrument, particularly when the scoring is somewhat full. In such a case the repetition should be an exact reproduction in order that the imitation may be prominently brought out.

The penultimate note of a phrase sometimes has a pause over it, especially if it is the end of a movement, e.g.



When no slur appears above the notes, as in the above example, care must be taken that no gap for breathing occurs at the double bar, even if the last note of the phrase (*i.e.* the note after the pause) is also the first note of the next phrase, the F being the last note of the  $\frac{5}{8}$  movement as well as the first of the  $\frac{4}{4}$  movement, for the golden rule is "Never separate a pause note from the note upon which it resolves."

The phrasing of cornet or other solos which are transcriptions of vocal works needs great care. It is advisable to procure a copy of the words in order to see the best places at which to take breath. Otherwise it is possible that a breathing place, suitable from an instrumental point of view, is unsuitable when the words are considered, as for instance in the well-known song :—

" Seated one day at the organ,  
I was weary and ill at ease,  
And my fingers wandered idly  
Over the noisy keys."

The music seems to require a gap for breathing after the word "idly," but the sense of the words negatives this, the last two lines being one unbroken musical (and literary) phrase.

Another fault which bands are prone to commit is found when playing waltzes, especially those in which the melody consists of long legato phrases. Owing to the natural division into eight bar groups, most of the players will make gaps for breath at the

ends of bars eight, sixteen, and twenty-four respectively. These gaps become very prominent indeed, and it is necessary for the bandmaster to insist upon all notes being held for their full value, so that the melodic flow is not interrupted.

## (F) EXPRESSION AND INTERPRETATION.

### Musical Terms.

Faults of expression and interpretation are responsible for a great deal of unsatisfactory playing. Many of them are caused by neglect of terms relating to the degrees of loudness or softness of playing, and of terms referring to tempo. Unfortunately all musical terms are relative and not absolute, *i.e.* it is not possible to state exactly how loudly a band must play to be playing forte, or whether fortissimo is twice as loud as forte, three times as loud, or how many times. In the same way the sign "pp" may be rendered by one band in such a way as to be equivalent to another band's "p," or to a third band's "ppp." The whole matter rests with the bandmaster who is able to indicate his wishes to the players at rehearsal, or by hand motion at a performance. Modern compositions include many more marks of expression than earlier works, but that does not imply that the latter are to be devoid of expression, for in such works only the broader outlines have been indicated by the composers, the more detailed shading having been left in the hands of the performers.

### Pianissimo Playing.

It is in the softer sections of a band's performance that the capabilities of the players are revealed. A good motto to bear in mind is : "By their soft movements shall ye know them," for many bands, although able to produce a massive *fortissimo* or quite a satisfactory ensemble while playing *mezzo-forte*, "fall to pieces" when they encounter softer passages. The aim of every bandmaster should be to get good results when the band is playing pianissimo, and then the louder sections will usually take care of themselves. Unfortunately, softer playing is frequently spoilt by raggedness. A band should aim at playing a complicated movement, *i.e.*, one with a great deal of rapid figuration, with as much success when the expression mark is *pianissimo* as it would when playing it more loudly.

Unfortunately there are two factors which militate against the playing of works written throughout in a soft vein. The first is the apparent preference shown by audiences for pieces which include strident passages calling for all the "lungs" of the band, and for works which finish with a brilliant *fortissimo* flourish. The general public apparently does not welcome the inclusion of delicately scored works—at least in an out-door programme. Though the conductor may wish, for his own satisfaction, to include such works, yet the fact that the re-engagement of his band often depends upon the amount of applause received, will cause him to bow to the inevitable.

The other factor which hinders soft playing is the construction of open-air bandstands. Some have no roof, many have no draught screens, and many are in places where a perpetual wind seems to be blowing, so that softer passages are completely lost.

The bandmaster is urged frequently to insist upon the correct rendering of *pianissimo* phrases in accompaniments. (The *piano* of ordinary work and the *piano* of accompaniment are really two different degrees of expression, the latter being the softer of the two.) When practising such soft passages, particular attention should be given to instruments playing in their highest register, for it is comparatively easy to play softly low down on an instrument, but difficulty is often experienced when the notes lie high. Bandmasters training junior bands will find it useful to let the scale practice sometimes take the form of ascending scales played with considerable *diminuendo*, so that the upper parts are played very softly indeed.

### Crescendo and Diminuendo.

*Crescendo* and *diminuendo* passages give bands much scope for careful work. One of the greatest faults encountered in crescendo playing is that the crescendo is too sudden—the climax is reached far too soon. The following diagrams will illustrate this fact. Suppose the *crescendo* is a long one of twenty bars; then the increase in volume of tone must be as follows :—

---

Bar 1

Bar 10

Bar 20

---

and not as follows :—

---

Bar 1

Bar 10

Bar 20

---

In the latter case the increase in volume was made so suddenly that by the tenth bar the band had reached its climax, and, as it were, marked time for another ten bars, no further increase being possible.

Another point which the bandmaster must bear in mind is the relation between the starting point and the finishing point of the crescendo. If this crescendo of twenty bars is from *pianissimo* to *fortissimo* it will obviously require a greater addition of volume bar by bar than if it had been from *pianissimo* to *mezzoforte* or from *piano* to *fortissimo*. It is also quite wrong to precede a *crescendo* by a sudden drop to *piano*, unless the copy so indicates. To do so is merely an admission of incompetence.

A *diminuendo* is much more difficult to manage and the same fault is found here as in the case of a *crescendo*—the playing gets softer far too suddenly, so that instead of a well regulated diminution of volume, what is tantamount to a collapse ensues. Bandsmen should themselves remedy this by practising long sustained notes with carefully managed *crescendi* and *diminuendi*.

### Sforzando.

The correct rendering of notes marked "sf" or "sfp" requires care. In each case there must not be the slightest suggestion of a crescendo preceding the note in question, unless so marked, as the effect is thereby weakened. The great importance of a *sforzando* lies in its suddenness, and this is entirely nullified if an increase of volume leads up to it. When the *sforzando* is immediately followed by a piano (sfp) the cessation of volume must be made as suddenly as possible, and bands would do well to practise this effective nuance.

### Tempo.

In the same way that expression marks are relative and not absolute, so there is no real mathematical relation between terms referring to tempo, e.g., it cannot be assumed that *allegro* denotes a speed twice as rapid as *allegretto*, that *adagio* is half as quick as *andantino*, and so on. Generally speaking, the rhythm and swing of a movement will be the best guides. If the movement seems to drag, then obviously the pace should be increased. *Accelerandi* and *rallentandi* should be carefully studied so that their extent may be gauged. If a "rit." is followed by a "molto rit" a real contrast must be made.

### Interpretation.

What is interpretation? It is the art of rendering a work as nearly as possible in the manner in which the composer intends it to be given, and of illustrating the story which the music is intended to depict—for most items for brass band (whether overtures, tone poems, selections, suites or lesser works) depict some story impression, or mood. Neglect to obtain the correct interpretation of a work is one of the greatest faults which a bandmaster can commit.

Each item should be analysed very thoroughly. If an operatic selection is to be played, the vocal score must be consulted in order to realise which parts were originally vocal parts and which were instrumental; then the words of the vocal solos should be used as a guide to the phrasing of the corresponding passages in the band version; finally the exact mood in which the movement is to be played must be deduced from the vocal score. Tempo marks, as a rule, do not form a sufficient guide, and it is only when one looks into a vocal score that one is able to judge whether the movement is to be played in, for instance, a tragic or a bravura style. Many movements of really dramatic tension are ruined because the conductor had not examined the vocal score. Again, many movements in waltz time are played in a heavy, lumbering manner, whereas a consultation of the score would reveal that they are "children's dances" and not the "prancing of elephants." Delicacy of playing in such light movements is an art which, once attained, marks a great achievement.

If the work is not an operatic selection but an overture, there is usually some dominant mood which pervades. It may be light in nature, like "The Merry Wives of Windsor," or rugged and bold like "Egmont." It may tell a story like the "1812," or it may simply be a prelude like "Figaro." In every case the appropriate treatment must be given to it. In other words, it must be interpreted correctly so that the listener receives the impression intended by the composer.

The same method must be adopted with tone poems, which are primarily intended to be musical pictures, some sketched lightly, others depicted in bold colours. If a synopsis is issued, it should be studied with care. If the tone poem is intended to describe a character or incident, all available information upon the matter should be obtained.

It is in the interpretation of a work that true musicianship is revealed, for only by a real grasp of the moods, dramatic features, climaxes, etc. of a movement can the conductor impart them to the band, and, through the medium of the band, to the audience. That is why this matter is so important, a good interpretation raising the performance from a mere technical exhibition to a really satisfactory and musicianly rendering.

## CHAPTER XV.

## REHEARSALS.

**Full Rehearsals Essential.**

The progress of a band can to a great extent be measured by the nature of its rehearsals. A rehearsal must be of such a nature as to promote enthusiasm on the part of the bands, and this can only be accomplished by practices full of interest to every player. Many bands are able to secure only one rehearsal each week; others, more fortunate, are able to obtain two or more, but it is far better to manage one at which all can be present, than two or three attended by only a portion of the band. The rehearsal night (or nights) should be fixed so that players can look on these times as "booked" dates which must be kept free from other engagements.

It is essential to the success of a bandmaster's work that he should, as far as possible, always have a full band present, and that the performance for which the band is specifically rehearsing should not call for a much larger or smaller number of players than that attending the practice. Otherwise the balance of parts will suffer. Of course, it is understood that most engagements call for a full band, but on those occasions when some parsimonious fête committee decides that a band(?) of twelve or fourteen players shall suffice, it is expedient that a band of the same strength should attend the final rehearsal for such an event, in order that the bandmaster and players may gauge the strength at which they are to play, and also that missing parts may be "cued" in some other player's copy.

The time of rehearsal should not be a "flexible" one. If 7.30 is the time of starting, then all players should be in their places by 7.25 with stands erected, music distributed, and instruments in tune. It is not conducive to success if the first number is played by half the band, the remainder filing in during the next ten minutes and either hanging about until the piece is finished or pushing amongst those playing and generally disturbing them. The question of an interval is open to dispute. If it means that the ten minutes is stretched to fifteen or twenty, then it should be abolished, but if the conductor can be certain that when he is ready to restart in ten minutes' time every player will be ready, then the break is a welcome one.

At every practice the players should sit in the corresponding places to those used at a performance. It is disconcerting for a conductor to look over to where his third cornet players usually sit only to find that they are sitting somewhere else, the chairs they are occupying perhaps being more suitably situated for conversation with a friend.

### The Rehearsal Itself.

The copies should be distributed before the rehearsal by the librarian who should have been told by the bandmaster at the previous rehearsal what he wishes to practise. Too frequently the music to be given out is selected on the night itself and the librarian has hurriedly to search for the copies, or, what is often the case, to look whether they are in the cupboard, borrowed by another band, or left at his home after a previous engagement.

Each practice should, as far as possible, include some new work or one not rehearsed for some time previously. Nothing is more monotonous than to attend a rehearsal where the same music, or the same type of music, reappears week after week. When concentrating upon some special work, whether it be a test-piece or some specially difficult number, it may be necessary to spend the major portion of the time upon it, but even then a short time should be found to run through something fresh as a contrast.

Many bands begin with a march, usually the result of the bandmaster's remark : " Give out some march to begin with." In his mind it serves the twofold purpose of employing the time until the late-comers arrive, and of enabling the band to " settle down " before more serious work. Yet in most cases it is a waste of time, the five or ten minutes devoted to it being far more usefully employed if spent in rehearsing some short movement of a delicate nature. It requires a great exercise of skill on the part of the players to start straight off on such a piece as the Largo from the " New World " Symphony, in which the band has to open pianissimo, whereas any collection of " blowers " can pump out a march. Starting a rehearsal with such a piece forms very valuable training indeed. The whole aim is to employ the time most profitably, and without waste, and the playing of marches, except, of course, new ones, should be avoided.

### The Conductor's Work.

The bandmaster's aim to utilise the available time to full advantage can best be ensured by self-preparation. He should have all tempi firmly fixed in his mind, and he should have studied each work in detail so that he can anticipate possible difficulties. He can interest the band in any new work to be performed, by giving them a few biographical details of the composer, or some information of the circumstances under which the composition was written. If it is a descriptive work, the various " illustrations " should be instanced. (Other details concerning these matters will be considered later.)

A new work is always a source of interest to a band, and in order to sustain that interest, a conductor should endeavour to minimise the number of stoppages in the course of a work. For the first encounter he should run straight through a piece in order that the members should thus become acquainted with its general structure. During this preliminary canter he should make mental notes of passages which seem to give the band trouble, difficulties of execution, unbalanced parts, and so on, but he should not stop

the band. Let the first time through be a continuous performance without a single stoppage, unless, of course, something radically wrong—missed repeat, unobserved change of key—takes place.

At the end of this first acquaintance the conductor will find that the men, if “real musicians,” will be turning back to certain passages giving them individual difficulty and just running them over. He should encourage them to do this. Nothing is of greater use to the succeeding rehearsals of that work and nothing more gladdening to the heart of the keen bandmaster.

Before taking the work through a second time the conductor should rehearse difficult sections, e.g., “Let us try from letter G to letter H,” or “I should like to hear the horns playing the passage from E to F,” etc. Having done this he can proceed with the second rehearsal, and it will be found that difficulties gradually disappear. He should stop the band for general errors, if necessary, but where a glance, an enquiring eye, a shake of the head or even a spoken word can call attention to an individual blunder, it is a waste of time to stop the band for the sake of one player. If at the third time the same mistake occurs, then the bandmaster should see if there is a misprint in the part. By this time the piece should be “shaping” well, and it will be of advantage to leave it until the next meeting to enable players to practise florid passages which they have not hitherto been able to accomplish.

This work should be immediately followed by a partly known composition of entirely different character, preferably one which requires less concentration, for nothing is more fatiguing than to spend the whole time laboriously studying a new work.

### Detailed Preparation.

Usually in the repertoire of a band is a number of compositions which need detailed preparation. They consist of difficult works, not hitherto attempted by the band, and of test-pieces for contest work. The procedure is similar in each case and special attention is here given to contest preparation.

It is of fundamental importance that every note of the test-piece should be accurate. It may be thought that this statement is unnecessary and that no band would ever enter a contest with such a requirement neglected, but the writer has often come across such instances. The only way to obviate this is for the bandmaster to go through every part with the players concerned, particularly watching the players on the “inside” parts. Sectional rehearsals are very useful at this stage, the various families of instruments being taken together. This will enable the conductor to discover any inaccuracies of rendering and any misprints in the parts.

If the full complement of players is not available it may be necessary to have certain parts cued in, but this must be done with care and with proper attention to balance.

At a recent contest the test-piece was a brass band selection with a section written for horns, baritones, euphonium, and basses,

all the cornets resting. The solo-cornet-conductor copy had the harmony printed on a stave above the cornet part proper, but, as is usual in such copies, the harmony was written without regard to the proper octave. An over zealous cornet rendered the top line of the harmony with ludicrous effect, for the part was isolated an octave above the solo horn.

### **Full Score Essential.**

No conductor should ever undertake to prepare a band for a contest without a full score. In cases where no score is published the conductor should write one from the parts, thereby learning much more about them than would be obtained by a dozen times "reading through" the score. The solo-cornet-conductor part will not give sufficient detail, especially with regard to harmonic structure.

### **Atmosphere.**

If the work is a tone poem, overture, or of similar type, the "atmosphere" must be ensured. It is of little use giving the same interpretation to a work entitled "Off the Coast of Norway" as would be given to one entitled "Italian Rhapsody." If the work takes the form of a suite, the proper character of each movement should be sought. If the test-piece is an operatic selection, each section must receive proper treatment. Usually slow movements of solo type alternate with brisk tutti movements. The vocal score should be consulted and the words written in on the band score and also (this is most important) in the parts of all soloists. This will prevent incorrect phrasing, for the soloists will naturally take breath at appropriate places as indicated by the sense of the words. Where possible the original orchestral score should also be studied.

As much of this information should be communicated to the bands as will assist in their intelligent interpretation of the parts. In the case of a tone poem it is essential that they should know what particular episode or characteristic they are depicting. Nevertheless, it is quite unnecessary to overdo this.

### **Contest Rehearsals.**

Every rehearsal, except sectional ones, should be attended by every member of the band, for practices with several absentees are not only of very little use, but are disheartening alike to conductor and band. The balance must be satisfactory, and this cannot be obtained with absentees, however few. It is a good plan to devote the first practices each to one particular section of the test-piece after a few preliminary "runs through" of the whole. The writer has found that the majority of contesting bands begin well, but many fall away later on. Allowing for fatigue, etc., this fault may be due to the fact that the beginning of the test-piece has been well rehearsed but that time has not permitted so much attention to be devoted to the later sections. Why not begin half-way through the piece at several of the rehearsals?

There must be no experimenting with the tempi during rehearsals. To say "I think that ought to go a little quicker" is a confession of weakness on the part of the conductor, who, before the first rehearsal, should definitely have made up his mind about this important feature. Of course it is permissible to play technically difficult movements more slowly during the initial stages, gradually speeding up as the contest approaches, but the exact tempo should all the time have been in the conductor's mind.

Solos should have their proper treatment, any counter-melodies or special harmonic figures in the accompaniment being played with care. All such figures should be "elastic," i.e. they should coincide with any slight *rallentando* or *accelerando* on the part of the soloist. It is here that balance plays such an important part, especially if the solo is given to some instrument other than the solo cornet. The writer has frequently to deduct marks for bad balance in such instances, the solo euphonium or horn being overwhelmed by a heavy accompaniment, or a counter melody being played more loudly than the occasion demands.

All marks of expression must be observed to a nicety, the difference between "f" and "ff" being shown. All *crescendi* and *diminuendi* must be well graduated. Every movement has a point of climax, usually towards the end. This must be discovered by the conductor and well brought out by the band.

As the time of contest draws near, the time devoted to the test-piece should be increased. It is surprising how small points, previously overlooked, become apparent, as time goes on. If it is possible to hear performances of this piece at a concert, on a gramophone, by wireless, or, best of all, at an actual contest, many things will be noticed, several ideas will be picked up, and such as commend themselves to the conductor may be adopted. Special attention should be directed towards the joining up of the various sections, particularly where modulation takes place, in order to ensure that no break of continuity occurs, unless, of course, one is intended by the composer or arranger.

A monotonous rendering must be avoided. If any section seems to drag it must be speeded up, unless the fault lies with the accompaniment which can often impart a laboured effect to a movement. This can be obviated by practising without the melody instruments, when any slackness in the inner parts can be remedied. Sometimes the fault is due to the basses, who often retard the time by sluggish playing.

Finally, contest pieces should be so well rehearsed that slips are highly improbable, and bands must expect to be penalised when slips occur in contest performances.

## CHAPTER XVI.

### ATTENDING CONTESTS.

#### **Contesting Improves a Band.**

“To contest or not to contest?” This question invariably arises when discussing the future of any go-ahead band. There have been several arguments advanced against contesting, chief among them being the plea that the time devoted to working up a test-piece could more profitably be employed in improving the general repertoire of the band; but surely the same standard of excellence should be aimed at in every item played by a band, whether test-piece or programme work; it is the duty of the band towards its audience to play every item well and not to spend the greater part of each rehearsal on test-pieces, and thus cause half-rehearsed works to be inflicted upon listeners. Provided that a satisfactory balance is kept between general work and contest work this argument against contesting is easily refuted. Only by competing against neighbouring bands can the true level of the attainments of a particular combination be ascertained. A band-master may often say, “My band, the Wimble Silver Band, is quite as good as the Womble Prize Band, but we have no time for contests.” Perhaps if he pitted his “Wimbles” against the “Wombles” he would receive a shock, for many bands have found their first contest to be a humiliating experience, their faults only becoming apparent (to them) by comparison with other contestants.

Every band should make a point of contesting at one or more local contests every year, for competition acts as an incentive to hard work and also serves to show whether or not progress is being made. It is also an advantage to compete at events further afield, for “dark horses” in the opposition will lead to even greater striving.

#### **Preparation.**

When deciding to enter, bands should make a list of all the contests which are held within reasonable distance of their headquarters. They should then strike off those which will interfere with engagements or with special programme rehearsals. Then the grade of the contests must be considered. Those of which the test-pieces are either far beyond the present capabilities of the band, or too easy, should be left alone; particularly in the latter case, for it is unfair to bands of lesser attainments.

A definite scheme of rehearsals should be drawn up and the professional conductor, if the band engages one, should be acquainted with the fact as early as possible. Professional tuition is especially valuable on such occasions, and if possible this advantage should be made use of. Bandmasters know the shortcomings of their players, and are often tempted to be lenient with them, but a

professional conductor will have no feeling of partiality and can often get more out of the inefficient player than can the conductor. Furthermore, a professional conductor has often been able to obtain a more thorough training than falls to the lot of the average band-master, and the value of such training becomes most obvious at a contest.

If possible, the work should be started before the professional conductor is called in, so that the "notes are known," thus obviating a good deal of preliminary work on his part.

### **The Music.**

The parts, wherever possible, should be mounted on cards. The vagaries of the English climate may be the cause of a band having to play in a strong wind, and no amount of clothes pegs, cardholders nor string will keep the copies perfectly steady, whereas stiff cardboard can be securely held by the clips. If there is an awkward "turnover" and an extra page of the part cannot be obtained, it is of advantage to write the first line of the following page at the bottom of the page in question, so that the actual turning over need not take place until a more favourable moment. At rehearsals, pencils should be in evidence, and everything to which the conductor calls special attention should be marked at the time, and afterwards outlined in red ink, for such visual methods will save the necessity of repeating injunctions at subsequent rehearsals, a frequent waste of time.

### **The Contest Day.**

On the contest day itself, a final rehearsal should be arranged. This should take the form of a straight "run through" just as if the judge were listening. On arrival at the contest ground, care should be taken that the instruments are placed out of harm's way. It may be thought that this is so obvious as not to need mentioning, but at a recent contest a bass was trodden on by a spectator and a valve completely put out of action.

When the band goes on the platform to play, the players should watch for any special instruction from the conductor as to the placing of their seats. A strong wind or the proximity of the judge's tent to the band, may necessitate the band being placed in perhaps a slightly different position from usual. The copies should be firmly fixed to the music desks, and, if the wind is strong, the desks themselves should be weighted or otherwise secured against mishap.

Another matter, apparently trivial, but one which has been overlooked with serious results, is the necessity of seeing that the movable upright bar of the stand is securely fastened. The writer recently witnessed a mishap which seriously affected a band's chances. During a slow movement the euphonium stand dropped about two feet, so that the copy was below the level of the player's eyes, resulting in several bars of important work being missed.

While awaiting the whistle, the players should be warming their instruments and moistening their lips. Dryness accounts for

many poor starts. The first note should be well prepared, particularly if a pianissimo opening be required, and no traces of nervousness should be apparent. If anything goes wrong, if a soloist misses a lead, if a wrong entry is made, or if any other mishap occurs, the remainder of the band should continue playing as if nothing had happened, for nothing in the nature of a breakdown must take place.

Before and after playing, the band should listen to other bands in the same and other sections. The faults and virtues of other bands themselves constitute a good lesson.

### The Decision.

Some judges merely read out their awards, but many give a few introductory remarks on the playing in general, and instance particular faults, often at the same time giving valuable hints and useful advice, and although the bands are anxious to hear the result, yet patient attention to these remarks will result in useful knowledge being gained. The decision of the adjudicator should be received with true sporting feeling. Many bands will, of course, be disappointed; nevertheless, they should remember that all decisions are given in good faith, and in that light they should be received. Often the decision of the judge is not a popular one, but it must always be borne in mind that he, with the score in front of him, is in really a much more favourable position to judge than the member of the audience who has merely a cornet copy. A well-known band may evoke great applause, or a band from a nearby town may bring a great crowd of supporters who will clap heartily when their band has finished playing, but that will not influence the judge. Furthermore, a band may have a fine conductor whose work with the band may have a popular appeal (to the eye) and thus bias that particular band in the eyes of the public, but the judge will base his decision on the playing alone. A comparatively unknown band may have worked specially hard at a test-piece and render it with a warmth that is perhaps lacking in the performance of a better known band, and as the present-day judges want something more than mere accuracy and technique, such a band as the former may possibly win a contest by virtue of a "pleasing" rendering.

The adjudicator's written remarks should be carefully read. The best time to do this is not immediately after the contest, when disappointment is often present in the minds of unsuccessful bands, but after a few days, when the heat of the fray is over. If the band is competing again on the same test-piece, the notes may help to avoid losing marks for the same faults on a second occasion. If the same test-piece is not to be used again, the value of the comments is not diminished, for faults are often general faults, rather than particular to any one test-piece.

## CHAPTER XVII.

### THE LIBRARY.

#### **The Repertoire.**

Three factors are responsible for the success of a band : deportment, repertoire, and standard of performance. The second consideration is discussed in the present chapter.

The repertoire of a band (as it is usually termed on band letter headings), or the library (as it is usually called by the conductor or bandsman), should be as important a consideration in the minds of the band committee as is the uniform or set of instruments. Too often the band does not hesitate to spend a great deal each year on furbishing up the uniforms, purchasing new instruments or on professional tuition, and yet the suggestion of spending a few pounds on new music is viewed with disfavour.

#### **Extent of the Library.**

It is absolutely necessary that every band should have as extensive a library as it can afford, but by "extensive" is not meant merely great as regards numerical strength, but comprehensive as regards the types of works included therein. Very frequently the words "extensive repertoire" or "extensive library" are used by bands when tendering for engagements—but what often constitute these libraries? In many cases there is a preponderance of old and useless material—out of date dance music, obsolete polkas, galops dating from the mists of antiquity, and barn dances bearing the dust of accumulated generations—and yet these are included in the "extensive repertoire"!

Of what should the band's library consist? Undoubtedly there must be as comprehensive a collection as possible of the standard works. All the overtures that have been transcribed for brass band must be included, together with as many symphonies as can be obtained, and works of symphonic type, e.g. tone poems, rhapsodies, etc. Next in importance come operatic selections, light and heavy. Every band should include such standard selections as are not, at the time of purchase, beyond their capabilities, although, it may be added, it does a great deal of good to "tackle" (for rehearsal purposes only and not for performance) works which are somewhat more difficult than the players can at the moment do justice to. These selections will mostly be of the heavy variety, the light operatic selections arranged for bands being all too few in number.

There remain only two types of music that can really be grouped into classes, viz., Marches and Suites. The number of marches

published is a huge one, and there is no excuse for bands playing the same marches year after year or even including them in programmes within a few days of each other. The question of the inclusion of suites has only recently commended itself to brass bands. There is no doubt that the public appreciates the suite form, particularly if it contains not more than four movements. In fact, a well-arranged suite is usually more attractive than the long-winded selection.

The miscellaneous section of the library will contain such works as cannot be conveniently grouped under any of the above classes. It will include such compositions as serenades, intermezzis, humoresques, airs de ballet, and descriptive works. It is very important that this part of the repertoire should be as large as possible, for great variety can be given to programmes by interspersing such numbers between larger works.

Dance music is a "floating" part of the library. There are few "standard" dance numbers, these being almost confined to the waltzes of Gung'l, Waldteufel, and the Strauss family. The remaining dance works will consist of recently published fox-trots, one-steps, and similar items, with perhaps one set of lancers as a stand-by—the last named occasionally being requested by older folk. But there is one important matter to bear in mind. All dance music must be destroyed as soon as it becomes out of date. Popular dance music published one year will not do for the next year; in fact, its life is so short that numbers published at the beginning of the band season should usually be discarded as the season advances.

### **Expenditure on Music.**

Owing to the fact that, as stated above, there is often considerable opposition to expenditure on new music, the writer wishes to recommend bands to devote a certain fixed amount to the library every year—either a few pounds per annum, or a few shillings out of each fee received for an engagement. One band deducts sixpence per man from each engagement fee and devotes it entirely to music. By this means a continuous supply of money is ensured for what is of paramount importance in securing the interest of each member of the band; for every man likes to encounter new music. This money should be used for no other purpose than the one in question. The library thus bought grows very rapidly. The library must be kept up to date—new music being bought as soon as possible after publication and included in the programmes at the earliest possible moment.

Sometimes a whole library is offered for sale, but unless much of the music is of comparatively recent publication the investment will not usually be a profitable one. In purchasing a library in this manner care should be taken to see that all sets are complete, for a missing part for one horn, euphonium, or any other instrument will often be impossible of replacement and will render the set useless.

## Care of the Library.

The stock-in-trade of the band needs careful tending and should be in the sole charge of one person, the librarian, whose office is as important as that of the secretary. He should be responsible for keeping the music in perfect order, repairing torn copies, putting works out for rehearsal, and taking them to engagements. All works should be classified as Marches, Overtures, Selections, Symphonic Works, Suites, Dance Music, Solos, or Miscellaneous Works, one or more shelves in the library cupboard being devoted to each group. A catalogue should then be made, several pages being used for each of the sections specified above. The pages should be ruled and headed as follows:—

OVERTURES.						
No.	Name	Composer,	Arranger	Time of Performance	Date Added	Notes
.....	.....	.....	.....	.....	.....	.....
.....	.....	.....	.....	.....	.....	.....
.....	.....	.....	.....	.....	.....	.....
.....	.....	.....	.....	.....	.....	.....

Each work should be given a number, which is entered in column one, with the name, composer, arranger, and time of performance in columns two, three, four, and five. In column six should be inserted the date on which the work was purchased. The last column may contain information as to the number of parts or anything else likely to be of use. The numbering may be carried out as follows:—Overtures beginning at number one, Symphonic Works at number one hundred and one, Selections at number two hundred and one, and so on, leaving the Miscellaneous Works until the last group, for even though the number of Overtures will not amount to one hundred, yet the miscellaneous items may total two or three hundreds, especially if “card size” intermezzi, etc. are included.

This arrangement will enable any required work to be easily found, especially if each is kept in a separate envelope numbered as in the catalogue. The librarian, when asked for any set of parts, has only to look it up in the catalogue, discover its number, and go to the pile of envelopes in which that number is to be found.

When parts are collected they should always be placed in the envelopes in a certain definite order, preferably that of the full brass band score. Any missing parts will then be easily noticed. With each part in its proper place in the envelope, each envelope on its proper shelf in the cupboard, and each work correctly entered in the catalogue, the efficiency of the librarian is ensured.

## CHAPTER XVIII.

## PROGRAMME CONSTRUCTION.

**Importance of Good Programmes.**

One of the most important branches of a bandmaster's work is the drawing up of programmes, and there is no doubt that by scanning the printed programmes obtained at band performances a critic is able, even before the performance, to glean a great deal of information about the band and particularly the bandmaster, whose musical taste is generally reflected in the items chosen.

The most important consideration is that of appropriateness, which hinges on three matters, viz., time of day, place, and occasion. The first factor, time of day, is much more important than one would think. Some seaside authorities engage a band for three performances daily; morning, afternoon, and evening. In such a case it is advisable to let the morning performance be somewhat heavier in type than the other two. The afternoon performance should be the lightest of the three and the evening performance midway between the two in character.

The question of place is also deserving of consideration. Obviously there should be a difference of type between the programme drawn up for a concert in a large public hall in an inland town, and that to be given on a seaside promenade where the holiday makers sit so as to combine the three pleasures of listening to the band, basking in the sun and gazing out to sea.

The occasion must also be borne in mind when arranging programmes, for different occasions will involve different types of audiences. If the band has two engagements within a short period, the bandmaster often decides to play the same programme at each, and there is no objection to this if the places are far apart and if the same programme suits both: but if one is to be a Sunday evening performance in a local park, and the other the annual concert of the local branch of, say, the Caledonian Club, then the inadvisability of repeating the programme becomes obvious.

**Contrast Essential.**

The last-named consideration is usually borne in mind, but there is one particular matter in this connection that rarely receives the attention it deserves, namely, the necessity of contrast *within* the programme itself. The most effective method is to have the first part heavy and the second part light. The need for this is apparent—the listener is easily able to enjoy heavy selections in the first part of the programme, but as time goes on his musical palate becomes somewhat satiated and unless lighter fare is provided he may become bored. The writer does not imply that the second half is to consist of merely trifling music, but wishes to express his opinion that Wagnerian selections and those of similarly complicated texture are out of place after the interval.

Besides contrasting the two halves of the programme the band-master must let each item contrast with the next, and it is advisable to have a scheme by which to work, somewhat on the following lines. Suppose there are ten items to be played, then the first will usually be a march. This arrangement has become conventional in programme construction and there is no doubt it is a good one, especially for outdoor events, for it enables the band to settle down before tackling the more serious works. It also enables the latecomers of the audience to arrive, and Mrs. Brown to finish her conversation with Mrs. Green. The next item will be a longer one. Should it be an overture or a selection? Preferably an overture, partly because "Overture" means "opening," and this is really the opening of the serious part of the programme, and partly because an overture involves less real solo work than a selection. Therefore put on an overture, a fairly long one, for the second item, reserving the selection until the third item, when the soloists will all be in fine form and ready to put forth their best efforts. This selection should be a "heavy" one, but avoid those of wearisome nature, which though interesting to the players are monotonous from the listeners' point of view. Many long-winded selections would benefit by a few cuts being made therein.

The fourth number should be a short one and should form somewhat of a contrast to the preceding ones. It may be an intermezzo, a waltz or any item of similar nature. The fifth item should provide an effective ending to the first half of the programme. Audiences at a band concert as a rule like items which finish with a rousing finale. This does not mean that it is necessary to avoid all that finish softly, yet it is inadvisable to play just before the interval an excerpt whose final bars fade away, like the end of the first movement of Mendelssohn's "Scotch Symphony" or even Weber's "Invitation to the Waltz." It is always disconcerting to a bandmaster when the audience do not clap because it is thought that the soft bars are a prelude to some further movement of more stirring nature, and this is especially so just before the interval. This fifth item should always be chosen with a view to impressing the audience so that they will look forward all the more eagerly to the second half.

Part two of the programme should open with a fairly long item. It is here that a second overture, if one is included, should appear, but, to bear out the dictum that the second half of the programme is to be lighter than the first, it is necessary to choose a lighter overture than the one in the first half, e.g., if the two overtures are "Tannhäuser" and "Raymond" then obviously the former should appear in part one and the latter in part two. The rest of the programme needs careful choosing to avoid monotony. It is preferably that in this section solo items should appear. A good place for a cornet solo is the second item in the second half. A light selection or suite may also be included. But there is one important thing to remember—never finish with a suite or selection. Let it rather be some short and tuneful item which will stick in the minds of the listeners after they have gone; in other words, "Give them something to hum on the way home."

## Timing Programmes.

All items must be timed either by testing them at rehearsals or by the method of counting the bars. The latter operation is carried out as follows: count the bars of each number, multiply by the beat unit and divide by the metronome mark. This gives the number of minutes each will take; for instance, suppose the piece to be timed consists of 150 bars of common time with the metronome mark:— $\text{♩}=120$ , then the formula is  $150 \times 4$  (as a crotchet is the metronome beat note)  $\div 120 = 5$ . Allowing for rallentandi, pauses, etc., the time may be taken as  $5\frac{1}{2}$  minutes. If the tempo and metronome marks change, each section must be taken separately and added together. Mark the time of performance on the front of each conductor's copy.

In the case of a badly timed programme, it may be necessary to omit or to shorten some items. It is rarely possible to curtail any item by finishing before the actual finale of the piece owing to the fact that by so doing a sense of incompleteness would result, but there is usually a place halfway or so through a selection which may be used as an alternative starting point, and this should be marked.

## Names of Composers.

Particular care should be taken that the composers' names appear correctly on the printed programme. Generally speaking, it is sufficient to put the surname only. It is not necessary, for instance, to put "Sir Arthur Sullivan." The one word "Sullivan" will suffice. Of course, where the name is usually compounded, as Coleridge-Taylor, both sections must be included. No programme must ever appear with any mistake upon it, either in names or titles. If the bandmaster has not the copy before him, he should refer to the library list or to the publisher's catalogue, but the latter is not always of use, for some publishers of brass band music list their publications by the titles only, apparently considering that the composer is not of sufficient importance to have his name on the catalogue.

The individual names of each number of a suite must always appear. Some authorities require short annotations to be included, and these should be brief but interesting, not a long analysis, such as, "The second subject enters in the fifteenth bar in the key of the submediant," but a sentence or two about the composer or about the purpose and style of the composition. Any comprehensive history of music will give sufficient details, but they will need careful thought in order to make their inclusion in a programme interesting to the average concert-goer.

## CHAPTER XIX.

### PERFORMANCES.

#### **First Impressions.**

Why is it that some bands fulfil a first engagement and are given other dates immediately, whereas another band will appear once only at that particular place and never be engaged again? Obviously it is because the first or trial engagement of the latter failed to satisfy the authorities. Three factors lead to success in this respect: programme, deportment, and manner of performance. The first of these has already been dealt with, and attention to this matter will go a long way towards enhancing the effect of a first impression.

#### **Deportment.**

The question of deportment is of paramount importance. Many bandsmen consider that as long as their collars are buttoned up at the neck and their buttons and instruments polished they have finished with this matter, but there are many more aspects of the case. It is usually impossible for the bandsmen all to take up their positions at the same time before a concert, but it is an easy matter for all to leave the stand together before the interval and to return together for the second half. This is apparently a small matter, but it has an appreciable effect.

When in position on the stand all movement and noise should be reduced to a minimum. Such a matter as seeing that the music desks are securely fastened is one that is often overlooked, with the result that during a quiet passage down comes a desk with a bang. Some bands are in the habit of passing out the band parts before each item and collecting them as soon as they are played. This is a mistaken policy; the parts should all be in the folios before the performance begins, thus avoiding any unnecessary distribution and collection. If any conversation is necessary it should be carried on in a low voice and confined to one's neighbour, not broadcast to a man on the other side of the bandstand.

If a water key must be cleared or some other operation in connection with an instrument be performed, it should be done quietly; in fact, there should be no noises at all which are not indicated in the parts. The laying down of the triangle beater, the picking up of drum-sticks and all other extraneous sounds should be avoided. Even the rattling of valves should be avoided by means of well fitting corks.

The bandmaster himself should contribute his share by avoiding such noises as tapping his stand for coda, stamping his foot to secure precision, etc. (The former matter has been dealt with fully in an earlier chapter.) With regard to the latter, he should also insist that his men do not tap with their feet. If they *must*

resort to such artificial aid, let them tap with the foot *inside* the boot, as some army bandmasters direct.

### The Opening Item.

The manner in which the programme is opened is usually an index to the character of the rest of the performance. Sometimes the following is the procedure: the men amble up one by one, sometimes the bandmaster with them, and he thereupon sits on the stand waiting for the remainder to turn up. He decides to start, picks up the baton, raises his arm to begin, puts it down again as some member of the band has not taken his instrument out of its case, or is "not certain which side of the march card it is." After one or two delays the band gets going. The well-disciplined band will act in the following manner: the men all take their places well before the time of performance and arrange their parts in the order of the programme. They then warm their instruments and carefully tune them, taking care, however, to reduce the amount of "preliminary cantering" to an absolute minimum. Just on the stroke of the hour, the bandmaster walks up. Without first sitting down, he immediately picks up the baton and the band starts at once without any tapping—for surely this is unnecessary when the band is waiting to begin.

For succeeding items the bandmaster should tap the stand gently once about twenty seconds before he stands up. This is the signal for the men to pick up their instruments, so that when he stands up there is no delay in starting.

The interval between one item and the next varies according to the length of the number just played. If the item has been a long one, then naturally the interval will be longer than that following a short item, and these intervals should be allowed for when scheming out the programme. Some bandmasters have a schedule to which to work. This gives the approximate time of starting for each item, is a useful guide, and enables the programme to be performed comfortably without having to hurry the last few items.

### Encores.

Encores present one of the chief difficulties of a conductor. Unless he has had experience of the requirements of the particular audiences which attend concerts at each of his engagements, he is somewhat in the dark as to what to play. Some popular audiences like dance numbers as encores, even on Sundays, whilst at other places such items would be opposed. Curiously enough, though the word "encore" means "again," a different item is always needed and not a repetition of the one just played. This practice is somewhat different from that at some orchestral concerts where the repetition of an item is often required.

When arranging a programme, sufficient encore items must be included, and it is advisable for the conductor to announce to his men beforehand what the encore (if any) will be. This obviates a great deal of fumbling for the encore while the audience

impatiently waits. If dance numbers are not to be used, a few short tuneful items should be employed.

It must not be forgotten that the time occupied by these encores must be added to that of the ordinary items when calculating the length of the programme. If the engagement is one of those at which the audience demand full value for their money by encoring, as a matter of course, all items except the first, then the ordinary items must be somewhat curtailed.

### **Further Hints.**

The necessity of securely fastening the parts to the folio is a real one, except for indoor performances. The writer remembers an incident at an engagement on a beautiful summer day. There was not the slightest wind and the band was deeply engaged in a long and difficult selection when a sudden breeze blew across the stand with disastrous results, for not a single bandsman had fastened his copy.

In order to facilitate turning over, the parts should be fastened with as few clips as possible, preferably a strong wire grip or wind iron on each page, long enough to hold the whole leaf and not allow the corners to blow up. A piece of elastic down the centre where the folio folds is also a valuable aid.

The task of turning over is usually allotted to the junior member on each desk. Where there is only one player at a desk, care should be taken that the bars lost (if any) at a "turnover" are not such as to cause the band to sound thin. It is better to turn over just before that point, during a passage where the instrument will not be missed, memorising the last few bars.

If anything goes amiss at a performance, if a player breaks down, or misses a lead, then the bandmaster should immediately direct some other player to take up the part. Several of those unfortunate *contretemps* which occur during performances of less experienced bands could be avoided if the bandmaster would not lose his presence of mind.

In circular bandstands the bandmaster should place himself with his face to the wind so that the players have their backs to it, in order that the performance may be "borne on the breeze" to those members of the audience farthest from the stand. If, however, the majority of the chairs for the audience have been placed on one side of the stand, the band will have to face that side, irrespective of the direction of the wind.

Sometimes request items are asked for, and these should be given an appropriate place in the programme; but there is one matter about which the writer feels strongly. If a request item is played (or even any item not on the programme) there must not be one omitted from the printed programme already in the hands of the audience. Nothing is more disappointing to a listener than to find, after eagerly looking forward to a work, that it has been cut out to make room for an item not entered on the programme, for though by so doing, one member of the audience may have been pleased, many may have been disappointed.

## CHAPTER XX.

**SPECIAL BAND WORK.****(A) PLAYING FOR RELIGIOUS SERVICES.**

There are many special branches of band work which fall to the lot of the average civilian band—work which the usual engagements do not include. Some such branches are:—playing for religious services, for community singing, playing for pageants or similar festivals, and playing for folk-dancing. It is remarkable how often one comes across fête committees, church councils, and others who have been disappointed by a band replying, for instance, that its members cannot play for folk-dancing, for they “have not the band parts,” or who have been vouchsafed some other excuse for bands not undertaking work which does not usually come within their province.

Of all these extra duties it is possible that playing for religious gatherings is the one most frequently required. Of course, Service bands have no difficulty in this respect, but civilian bands may often with a little care make their annual parade service a most successful function.

**Choice of Music.**

The selection of music falls naturally upon two persons, the vicar and bandmaster, the former choosing the hymns and chants, and the latter the voluntaries. Unfortunately, the choice is usually a restricted one, owing to the fact that not all hymns are scored for bands, and that few chants are to be obtained in the brass band instrumentation. It is very monotonous to attend a series of church parades and to find that “Onward, Christian Soldiers,” “Fight the Good Fight,” and hymns of similar nature are sung at each. The policy, that such fine hymns as “Praise, my Soul, the King of Heaven,” and “Rejoice to-day with one Accord” should not be included, either because they have no “militant” purport or because they are not so well known, is a mistaken one. There is no logical reason for excluding these. In the first place, those who attend many such services soon tire of singing the same hymns on each occasion: secondly, it must not be assumed that hymns like those suggested above will not be known by those present, for they are familiar to most congregations: thirdly, if they are not scored for bands, the bandmaster can soon rectify that by scoring them himself.

**Scoring Hymn Tunes.**

Some time before the service is to take place, the bandmaster should ascertain the hymns (and tunes) to be employed, and, if they are not published for bands, he must set about writing the

parts. The task is not a difficult one, and no bandmaster should consider himself qualified for the position he holds unless he can carry out this work. The whole matter has been adequately dealt with in Chapter VIII.

A very frequent complaint that the writer has against most performances of hymns by bands is that the whole band plays throughout, the sole variation being that some verses are played more softly than others. Imagine an organist playing each verse on the same stops, full organ, great coupled to swell, the only modification being the opening and closing of the swell-box! Of course it is not possible for bands to follow with minute accuracy every detailed change required by the words, unless the bandmaster scores each verse separately, but there is always the choice of three or four different combinations according to the general trend of the words. They may be tabulated as follows, and in each case will be found harmonically complete, although slight prominence may need to be given to some part in order to secure perfect balance :—

- (1) Full band.
- (2) Solo cornets, horns, baritones, euphoniums, and basses.
- (3) Cornets, trombones and basses, both tenor trombones playing the tenor part.

The bass part should be kept fairly low so as to resemble the sixteen foot pedal stop of the organ.

Many other effects may be obtained by modifications of these, but will need special alterations in the parts, all the above being available without any such alteration. The different combinations may be indicated on the copy, or they may be signalled by a pre-arranged code. There should also be some definite signal for "Amen," preferably the baton held perpendicularly in the right hand while the left hand beats time. This should be indicated during the last line of the final verse.

Chants may be scored in the same way. Many bands shirk the task of playing for these, but it is really quite simple. The bandmaster should beat the first note of the chant, allowing his baton to remain still during the recitative, and should then proceed to beat the remaining notes of the first half of the verse. The second half is beaten in the same manner.

### **Voluntaries.**

Whenever possible the band should play the voluntaries before and after the service, but one very important matter must be borne in mind. The voluntary before the service, or the one immediately after, if two are played, should end very quietly, so that the atmosphere becomes a devotional one. Much care is needed in choosing this voluntary, although most quiet movements, unless familiarly associated with secular subjects, can be considered. The writer, searching the band library for a voluntary to precede the unveiling of a memorial, and wishing to choose something different from what he had used before, decided upon the "Good Friday

Music" from Wagner's "Parsifal," and a very effective choice it proved to be. Arrangements of Bach's shorter works (unfortunately, few have been scored for bands) are particularly suitable and constitute a change from the "Chanson Triste" and similar items so frequently employed.

For the closing voluntary a bright stirring item should be selected, choruses from the oratorios being easily obtainable, many having been arranged for brass bands.

### **Arrangement of the Band.**

When playing for outdoor services it is often the practice for the band to stand in a circle with the bandmaster in the centre, but it is better to group the men as they would be if in a bandstand. If it is required that they should stand in ranks, the higher pitched instruments should be placed at the front instead of at the back as is the case when on the march.

The question of including drums is a debatable one, the writer preferring to omit them altogether, or at the most, to employ them during one climax in each hymn, not necessarily during the last verse. Particularly is this the case for indoor services, for the continual beat of the drum on each note, or on the first note of each bar, becomes very tiresome. When playing inside a church, arrangements should be made that the band is seated in the chancel and not, as is often the case, in the front pews, where the unfortunate trombone players are striving desperately to get seats at the ends of the rows in order that their seventh position will not come into contact with the seats two rows in front!

### **(B) COMMUNITY SINGING.**

A special type of work which bands are often being called upon to undertake is playing for community singing ; and it is a branch which bands should regard as of the utmost importance. (Community singing may be part of a festival, the prelude to a football match, or it may constitute the whole engagement.)

### **Arranging the Parts.**

Generally speaking, the band (or bandmaster) has little hand in the selection of the music, instructions being merely sent to the band that the songs will be : "John Peel," "All through the Night," "Clementine," etc. It is left to the band to see that the requisite music is available, for rarely does the committee send along the band parts, and should the bandmaster declare that certain songs are not in the repertoire of the band, the reply frequently is, "No doubt you will be able to get them somewhere." Usually this means that such songs as have not been published for brass band will have to be arranged by the bandmaster. (It is necessary to bear in mind that it is illegal to make manuscript copies from any songs of which the copyright has not expired ;

but this will rarely happen, for most of the songs at community singing festivals are traditional, whereas any modern songs which may be included usually have a military or brass band arrangement which may be obtained.)

The few songs which the bandmaster may himself decide to score will present little difficulty if he has previously studied Part II. of this book.

For this type of work the key of the transcription must receive very careful consideration. Apart from the fact that songs in sharp keys must be put into flat keys, there is the further necessity of ensuring that the song must be transcribed in such a key that it is within the singers' compass. The most frequent disregard of this rule occurs when "God Save the King" is played in the usual key of "B flat for the band." This key is chosen in nine cases out of ten, but it results in the highest note being top G, and when people begin to sing it (for it starts on a very comfortable note, easy to reach), they either have to drop an octave half-way through or squeal out high notes far beyond their range! The key of F is far more suitable, the B flat instruments having their parts written in the key of G and the E flat instruments in D.

It is well to regard D as the upward limit of the compass of the average member of community singing crowds, even then using this note sparingly. The limit in the other direction is not so important, but low B may be taken as a good note below which the song should rarely go. If the singers are all children, the compass may be a third higher, viz., D to F, with an occasional G.

### **The Conductor.**

The question of the conductor is rather a difficult one. Obviously the ideal method is to have one man only, to conduct the band and to lead the singers, but many bandmasters do not possess that magnetic personality so essential to spur the people on to join in the choruses with great gusto, and still fewer community singing leaders give anything like a definite beat, particularly a starting beat, many, in fact, having no knowledge of the necessity for beating the recognised beats, for they seem to think that a series of semi-circular gesticulations will be quite sufficient.

The best way out of the difficulty, failing a man competent to manage both band and singers, is to have two men—the bandmaster to conduct the band, and the community singing leader to direct the singing. In such a case it is necessary for the bandmaster to realise that he must act as second in command, for except in the introduction to each song, he must listen intently to the singers, so that, should they quicken or drag, he can direct his band to take up the altered tempo, for it is practically impossible to affect the singers' speed, they having once started. The tendency will generally be to drag the time and an attempt may be made by the bandmaster to speed up by playing the initial notes of the verse quicker than usual, but unless the singers immediately respond, the time must be slackened, otherwise there will ensue an unfortunate tug-of-war between singers and band.

There should be little attempt at varying the type of accompaniment for different verses, at any rate for out-door performances, for audiences rely upon a good strong support, any reduction of forces on the part of the band resulting in feeble singing. Crisp playing should be the rule, sluggish delivery being absolutely antagonistic to success in this work. Drums should only be used for songs of a martial type, and even for such items they are of doubtful utility. When playing for indoor festivals, a lighter type of playing may be adopted and some variation in the instrumentation may be employed verse by verse.

### (C) PLAYING FOR FOLK-DANCING.

Frequently a band is called upon to play for the folk-dancing performed by children, this being a frequent attraction at events which are organised by church committees and other bodies. On most occasions a pianoforte is employed, but it is really quite unsuited to open-air work, and usually causes the mistaken impression that folk-dancing is quite a tame affair, whereas, with a good rousing band accompaniment, it can become as attractive to the onlooker as to the performers.

#### Proper Music Essential.

Most of the folk-dances now in use have been set to definite tunes, *e.g.*, "Rufty-Tufty," "Gathering Peascods," etc., and it is absolutely necessary that proper times should be played. It is of no use counting the bars of a dance and saying, "We could play such and such a thing instead, for by missing out this middle section, and playing this part twice, it would fit your dance." It will not : and no amount of adaptation will be of the slightest use. The proper music must be used. Most of it is already scored, and the rest can easily be arranged.

The tempo of these dances is of paramount importance, for a few degrees of variation from the metronome mark (or traditional speed if no metronome mark is indicated) will affect the swing of the dance, and consequently the balance of the individual dancers will suffer. The dance should, if possible, be rehearsed with the band, in order that the conductor may get a real grasp of the essential tempo : moreover, on the day itself, he should not be above taking a suggestion from the dance director, who should stand near him and say, "quicker," or "slower," if necessary, for dancing on grass and on a parquet floor are two quite different propositions, and a slightly different tempo may be required.

Another important matter is that of repeats. Some band parts of this type of dance contain such directions as "A to B five times, B to C twice, and then A to B twice." It is only courting disaster for the bandmaster to rely upon his memory, for however good it may be, there will be times when he cannot recall whether he has played the section two or three times, and the endeavour to recollect will only add to his confusion. (How many of us have played a

verse too many or too few to a hymn at a parade service, either playing "Amen" a verse too soon, or starting another verse after the singers have ceased!) It is better to depute some bandsman to devote his whole attention to counting the repeats, and thus avoid plunging the dancers into confusion.

The playing must be very rhythmic with well-marked beats at the beginning of each bar, and slightly on the staccato side, particularly in the bass parts. It is better to dispense with drums altogether.

#### (D) PLAYING AT GARDEN PARTIES.

One of the most popular forms of engagements for brass bands is that of playing for a garden party. Provided that the committee treats the band fairly and does not expect items to be played almost continuously from two until ten p.m., the work is usually not arduous and is quite interesting.

#### Submitting Terms.

It is absolutely essential that application for engagements of this type should be made early. Enterprising bands usually keep a list of such functions organised in one year, and write in the early months of the following year to the secretaries of the various committees. The letter should take somewhat the following form:—"We recall that on 4th July last year your committee organised a garden party which was held in the Shrubbery, Dingleton. In view of the possibility of a similar function being held this year, we beg to ask that you will give favourable consideration to the Dingleton Town Band." Then should follow one or two particulars about the band—awards (recent ones, not those of years ago), first class engagements (fulfilled or already booked), the name of the bandmaster and a word or two about the uniforms. For some events, it would be as well to state the terms in this first letter, for committees frequently wish to get the matter settled at once without further communication. For others, it may be preferable to add, "We shall be pleased to submit terms to you if you will let us know your exact requirements, or we shall have pleasure in sending our representative to meet you."

It is not sufficient to sit down and wait for engagements to pour in. They must be sought, and in the case of garden parties it is usually the example of the "early bird." When the band is asked to submit terms, it should always have a distinct understanding about the question of tea. It is rather disconcerting to find, at five o'clock, after two or three hours' steady playing that although some airy promise was given to provide tea for the band, nothing definite has been settled, the caterer refusing to give tea without payment, and the organising secretary hesitating to incur the expense of feeding twenty hungry bandsmen. It is far better slightly to reduce the terms and quote the price as "Fifteen pounds and tea" or whatever is the appropriate figure. The committee often requires the band to do all sorts of work, and it is advisable to undertake everything, even if it has not been attempted on previous occasions.

### **Types of Work.**

The various duties usually comprise programme work, dancing in the evening, folk-dancing, and community singing. The last two branches have already been considered and need no further comment. Sometimes, however, there comes a request to play for dancing, not exactly folk-dancing, for "Miss Blank's Young Ladies' Academy will give a short display of classic dancing." This work is very difficult and involves a great deal of scoring of the special music required. A number of rehearsals is essential in order to become accustomed to the exact tempi required, and, moreover, the light type of playing so necessary to success is difficult to acquire unless the band is a good one. If the committee can be persuaded to transfer this duty to a pianist or a string band, it is advisable to do so, but not if such transference means the loss of the engagement. The other duties, programme work and an evening dance, are common to all garden parties.

### **Programme Work.**

This forms the major part of the engagement and must not be performed in the perfunctory way in which it sometimes is—play an item, wander round the grounds, be recalled by a bang on the bass drum, play another piece, and so on. No! the programme must be a definite one, at least in theory, for whoever heard of such an event keeping to its printed timetable? The best arrangement is to play, let us say, for forty minutes, with only a short interval between each item, and then have an interval of twenty minutes, and so on. Smoking should be forbidden between the items and the whole forty minutes' work should be carried out as if it were a "bandstand" engagement. The bandmaster should ascertain the approximate times during which it will not be convenient for his band to play (while concerts are going on in some other parts of the grounds, or for other reasons) and draw up his schedule of times accordingly.

In this connection, it is of paramount importance that the question of seating should be attended to well beforehand. Of course, the ideal arrangement is to have a properly raised stand, but usually funds will not permit this and the band must play on the ground level. In such a case, an attempt should be made to find a spot with some sort of "soundboard" at one side of it—a wall is the most common instance. Besides serving this purpose, it will act as a windscreens, and it is surprising what a lot of wind there is about on apparently calm summer days, especially if wind irons are few and far between! The band should be seated in concert formation, with, if at all possible, some sort of rope enclosure in order to keep the public from pressing right up to the bandsmen. A dense ring of the public close round the players has, too, the effect of damping the sound.

Deportment must be strictly attended to all the time. Reputations are made and lost on the garden party ground just as on the bandstand, and unbuttoned collars, doffed hats and noisy back-chat are as much out of place there as on the concert platform.

Frequently when the band re-assembles, it will be told that it is not convenient for the performance to be resumed at that time. Then the band should be given a further interval of definite extent, preferably on the short side. Otherwise, when the band is again required to play, sundry members will be missing. What is perhaps a minor point, but worthy of mention, is the necessity of securing the folios during these inactive intervals. They should be left on the seats, weighted by wind irons, and not left on the stands where they may catch the wind and blow over. If the band enclosure is not roped off, or raised from the ground, one bandsman should be deputed to guard the instruments from damage by interested boys who want to blow that "big trumpet."

### The Evening Dance.

Most fêtes, except those organised by a few religious denominations, finish with a dance, and though in some cases these dances are a sort of general scramble with a musical accompaniment, the band's part in them must be carried out as conscientiously as if playing in a ballroom. There is usually an M.C., and before the day itself he should be consulted as to the dances that will be required, a copious supply of dance music being taken to the engagement. It goes without question that this should be of recent acquisition. It is of no use playing items that were published during the preceding year. Besides, the onlookers at such dances often outnumber the dancers, and it is well to give them a share of the entertainment by playing dance music fresh from the press. These dance items must be rehearsed as carefully as programme items. It is wrong to adopt the attitude that any type of playing will do for dancing. No; it must be correct as regards accuracy of notes, exact with regard to tempo, and precise from a rhythmic standpoint. The word "exact" is used in a relative sense. There must, of course, be no variation of tempo during the dance itself, but there must be some modification of the usually accepted tempi, in view of the different nature of the dancing ground.

At one time, dances were played without introduction or coda, but nowadays both are usually included. The writer is of the opinion that vocal choruses should be left alone when playing for garden parties. They are quite all right in ball-rooms, but are apt to sound feeble and ineffective when played in an open field.

The question of light was an acute one before the Daylight Saving Act was passed, a difficulty which usually caused the dates for such events to be limited to the two Saturdays nearest to Midsummer Day, but the addition of an extra hour of daylight has almost entirely obviated the necessity of the band's inclusion of one or more standard lamps. Nevertheless, if the fête is likely to be continued after darkness has fallen, this matter must be borne in mind.

Attention to these matters will ensure the repetition of the engagement, for though sound films have displaced cinema orchestras, though amplified gramophone records have displaced musicians on some football grounds, bands should always endeavour to constitute such an attraction that mechanical music does not take their place at garden parties. There should always be the notice: "The . . . Town Band will be in attendance."

## CHAPTER XXI.

**MASSED BAND PLAYING.**

Massed band work may be divided into two types, first, that of getting together a number of bands and "running through" a march—"running through" is the best term—and, secondly, the properly organised massed band concert. The former is usually employed as a stop-gap between the playing of the last band at a concert and the declaration of the result by the judge. The latter is the more definite performance which forms the climax of the day's contesting (as at the Crystal Palace and other events) or is a specially arranged concert unconnected with a contest.

The writer proposes to deal with the latter type, though most of the suggestions will, *ipso facto*, be applicable to the former.

**Constitution of the Massed Bands.**

Massed band performances have, from time to time, been given by brass and military bands playing together, but there is little doubt that such events leave much to be desired, due, of course, to the difference in the instrumentation of the two types of bands, the brass bands being unable to play from complete military band journals—at any rate with any resemblance to correct balance—and the military bands finding brass band arrangements unsuitable to them. What chance have second and third clarinets of being heard against an equal number of cornets playing from the same parts? This is always the difficulty, even when both bands are playing from "brass and reed" arrangements. If this expedient must be adopted, the only way out of the difficulty is to let all the clarinets play first clarinet parts so that the reeds have a chance of being heard, but even then the obstacle is not surmounted, for not all third clarinets can give a satisfactory rendering of a first clarinet part. They might have the necessary technique, but few of them would have given the requisite attention to the foundation of a good tone in the highest register. No, the most satisfactory way is to let the concert be given by massed brass bands or massed military bands and not by both.

There should be little difficulty about the balance of the massed bands, for if each band sends all its members the balance of the whole is not impaired, unless, as is frequently the case, many second and third cornets, second baritones, etc., take it into their heads to play from first parts. A strict rule must be enforced that each man keeps to his own part. The number of trombones in a band is always one-eighth of its total of twenty-four players, so, obviously, if ten bands are playing together, the thirty trombones will still be one-eighth of the total strength of two hundred and forty players, and as all other instruments are proportionate, the question of balance solves itself.

### **Arrangement of the Bands.**

The bands may be grouped in two ways, either by treating each band as a separate unit and putting it side by side with other bands, or (as is the better plan) by placing the whole of the players in concert formation round three sides of a rectangle. This may separate the members of a band, but it has the advantage of keeping all similar instruments together, so that trombones are amongst trombones, baritones with baritones, and so on, thus preventing a horn player finding himself surrounded by cornet players. By this method, unanimity, the chief necessity in massed band performances, is thereby assured.

It is of very great importance that every individual player should have a distinct view of the conductor. In a previous chapter the writer has stressed the necessity of each player being able to see the baton, by having his stand in a direct line with the conductor. This is particularly the case in this type of work, for if a group of players are in an awkward position as regards watching the beat, they will often trust to their ears rather than their eyes, a fatal plan in massed band work, it being such an easy matter for a whole section of the band to get slightly ahead without being aware that they are hurrying the tempo. A factor which sometimes creates difficulty is the lighting, and it behoves the responsible committee to see that the players on the fringe of the band have sufficient light to enable them to see their music. At some performances bandsmen have been seen with their backs to the conductor owing to the fact that any other position caused their copies to be in shadow! How can precision be expected under such circumstances?

### **The Programmes.**

The items must be selected with very great care and will vary with the capabilities of the bands to be employed. The pieces chosen should be good solid numbers, delicate work and florid treatment being, as a rule, unsuitable for massed playing, and those containing difficult changes of tempo should be excluded; in fact, if a work contains any real difficulty at all it should not be considered, unless there is a possibility of a rehearsal. A good march, fairly "straight" selections, a well-known overture, and a few lesser numbers would constitute a varied programme.

The question of solos in the selection is a difficult one. Unless it can be arranged that a single player takes each solo (a ticklish matter to arrange, for who shall decide who is the player best qualified to take the solos?) then all solos must be taken in unison by all the solo cornets, all the euphoniums, or whatever instruments are indicated in the score. In such a case, no departure from strict time and rhythm should be permitted. Works involving cadenzas should be left alone, unless the cadenzas are omitted, and they usually *can* be, without detriment to the piece, for, generally speaking, the modulatory chords come at the beginning and end of the cadenza, and are quite satisfactory without the florid work in between.

## Rehearsal.

On some rare occasions it is possible to obtain a massed rehearsal before the concert. Unless time permits of thorough practice being given to each item it is advisable for the conductor to ascertain beforehand passages likely to present any difficulty and to devote his time to those. Such sections will be :—complicated modulations from one key to another, sudden changes of tempo, difficult rhythmic passages, the seams between the movements of a selection, sections involving special arrangement about balance, awkward entries, etc. Instruction should also be given about expression, especially about soft playing and more particularly about the accompaniment to solos. If possible, detailed directions about tempi, etc., should be sent a week or two before to each band. This is all the more necessary when no preliminary rehearsal takes place.

## The Performance.

Everything must be arranged so that this goes with a swing from start to finish. There must be no parts missing, and each player should be furnished with a copy of the programme to avoid the irritating practice of calling out to the players after each item, the name of the next piece.

The success of the performance depends upon the solidity and definiteness of the conductor's beat and the detailed attention of the players. All question of style and wonderful flourishes must be put on one side, the conductor giving a good plain "four in the bar," etc. His left hand may be used also to indicate the beat, despite what was said earlier in this series about the left hand being principally used for expression, for in massed band work the players at the conductor's left hand are often so much to the side that his right hand is at times obscured. The beats, too, must be of greater extent than is the case with ordinary band work. If they are otherwise, the movement of the hand and baton from one beat to the next will not be obvious and ragged playing will ensue.

The greatest difficulty in massed band work is undoubtedly that of securing precision, so many performances tending to become sluggish in nature, particularly in the bass section, much life and vigour being thereby lost. This can be obviated by the method of the conductor. If he is alert and quick in his movements the players will be constantly on the *qui vive*, but if his beats become lifeless and "stodgy," the playing will become lethargic in consequence.

Conducting a massed band performance is a most thrilling experience, one that has few equals in the whole realm of musical venture. Those who have read through this book, and have the opportunity, should try it and see !

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## ADKINS' TREATISE ON THE MILITARY BAND

by

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